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GYMNASTIC AND FOLK DANCING

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12

GYMNASTIC AND FOLK DANCING

VOLUME III

Ring Dances with Descriptions,
Cotillion Figures and Suggestions to Teachers

BY

MARY WOOD HINMAN

NEW YORK

A.S. BARNES AND COMPANY

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NOTE: The Dances in the previous Edition of Volume III not in this Edition will be found in the new Volume IV.

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ELIZABETH ROOT STARRETT

and my
Nephew

HINMAN RUSSELL ROOT

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QUOTATIONS.

1

"For the good are always merry
Save by an evil chance,
And the merry love the fiddle
And the merry love to dance."

"The waves beside them danced; but they
Out-did the sparkling waves in glee;"
Wordsworth.

"Ye that pipe and ye that play
Ye that through your hearts today
Feel that gladness of the May."
Wordsworth.

"Shake off your heavy trance
And leap into a dance
Such as no mortals use to tread
Fit only for Apollo
To play to, for the moon to lead
And all the stars to follow!"
Francis Beaumont.

"They dance as if they never would grow old!"
Neven.

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"They turn their faces to the sun
And dance the radiant morn away!"

From one to twenty, dance while the rhythm sense is tender,
From twenty to forty dance for the stimulus of habit is upon you,
From forty to sixty dance that the vegetative functions may be perfected,
From sixty to eighty, dance for your lives!
Hall.

"Harmony which lies at the heart of things, ever has been and ever will
be the idea that the dance is endeavoring to express."

"The dance typifies not only harmony, not only joy, but that flashing irredescence
of existence which refreshes us with its very beauty and perfection."

"It has been said that at no time is the difference between those who
and those who are not accustomed to refining influences so strongly
marked as when they are in their merriest mood"

"We all love Rhythm, baby child and men."

*Selections from the above quotations may be used on the programs or spoken by one of the
students during the performance.*

To Teachers In Grade Schools.

Up to and including First Grade.

Before school opens, select definite dances and games and arrange them into a carefully graded program for the year. (Appropriate games and dances for the Grades and High School, see: "Suggestions to teachers," last page of every volume.) Work toward the pupil's perfect mastery of the dances and games selected through every possible avenue of approach such as rhythm technic and dramatic expression. Be *absolutely sure* you know every motion and the exact rhythm contained in every dance or ring game before you start to teach it. In each lesson have the pupil proceed from the known to the unknown — work from something the entire group has already mastered or can easily master, to something they must strive to attain.

Opening lesson.

The first lesson may be opened thus: "When you hear a chord on the piano, do you think you could all stand before your chairs?" (*Class stands.*) "Very good, now do you think you could all stand and join hands?" (*Class stands and joins hands.*) Look at Harry! How quickly he offered both his hands! How well he is standing."

Continue your lesson with work on the control of action by rhythm. Have a march played with marked rhythm. (For good March, see *Vol. I.*) "Listen to the music — do you think you could walk forward on your toes, stepping only on the strong beats of the music, like this?" Do not expect the class to master this controlled response to rhythm at once, it will take several lessons for the entire group to march, on their toes, in perfect rhythm. Do not beat time or over emphasize the rhythm, but let them march quietly around, listening and individually responding to the rhythm.

Be very careful not to destroy the joy in rhythm practice by dwelling too long on any one point. Simple variations (in game form) of presentation of rhythms will keep the work interesting; for example: have the class walk forward on their toes, stepping only on the first beat of each measure of a waltz, a gallop or a polka. Later have the class clap the first beat of a waltz or good march. After this is mastered have the class clap or walk on the first and third beats of a waltz or a gallop. Toward spring divide the class and have one side of the room clap the first beat of each measure, and the other half clap the third beat of each measure. Vary this by having the boys clap the first beat and the girls the third beat. Have the class note the different rhythm. etc. Throughout the year have the class walk, run, slide, clap and skip in rhythm. The skipping in perfect rhythm generally is mastered last. Use the march, the gallop, the waltz and the polka for rhythms. For good waltz see "The String" *Vol. 2.* "Roy Clog" *Vol. 5.* "Cachucha" *Vol. I.* Good march see *Vol. I.* Four Slides or gallop see "May Pole" *Fig. 3, Vol. 3.* For skipping see "Greensleeves" *Volume 3,* or "May Pole" *Figure 6, Volume 3.*

Before presenting any of the games you have selected on your program, make sure the group has mastered the rhythm contained in the game and also that each child has mastered the technic of every step or action, and be sure every exercise given is within the pupil's physical limits. If you fail, before the game is presented as a whole, to make the child familiar with both the rhythm and the required action contained in the game, you are running a big chance of meeting with the unpleasant experience of having the children "hate" the dance. Two or three of these failures will make a very sad class, and, I hope, a very sad teacher. Have all the teaching done before the game is introduced as a *game*. One must not stop to *Teach* control or rhythm when one is presenting a game! Let us take "Looby Loo" for example. "Looby Loo" is one of the dances included in the list for First Grade, a dance always enjoyed by little children if taught correctly. In "Looby Loo" we have four distinct actions to master; the forming of a circle, sliding in a circle eight measures in perfect rhythm, extending right and left hand and right and left foot, first in, and then out of the circle, and last we must learn to drop hands, turn completely on spot, and again join hands in a circle. Let us take each of these actions separately and present them to the class.

Form circle and skip to right and left.

Make an interesting exercise of forming a circle. Ask the children to form a circle at unexpected times. Cultivate in each child the feeling of pride in the circle and in their ability to form a good one quickly. Cultivate their sense of group responsibility. It may take three or four lessons for the class to form a *firm* circle — one securely linked which will not separate when one child almost falls down or when the circle receives an unexpected jerk. Take up the work of mastering counting in relation to action. To lead up to this, ask the group to slide in a circle, with hands joined, to the left eight measures and stop. Do not draw attention to the child who slides out of rhythm; the gay little fellow who takes too many slides but thinks he is doing it perfectly, or the big slow child who slides more slowly than the music and manages to be in motion when the rest of the circle has finished. Work on the rhythm of these children in every way possible but do not hold the class back for them or do not make them feel conspicuous. Action controlled by rhythm comes slowly to many children. If the majority of the children have not learned to count, or cannot count *in relation to action*, do not try "Looby Loo" as a game until they are further advanced. Try "Farmer in the Dell" or "Silent Circle" or "Round and Round the Village" or "Danish Farmer" (*Vol. 3.*)

Hands and feet in and out of circle.

Make simple exercises of extending first the children's right hands into the circle and then their left. Have them turn and extend their right or left hands out of the circle. When this is mastered, have the children place their right and left feet first in and then out of the circle, in rhythm. If a child cannot distinguish between his right and left, do not be distressed or allow the child to feel worried, as either right or left will do equally well in this game. The child may be unable to distinguish between right and left for several years! This does not mean the teacher is to cease striving to help the child gain this useful bit of physical control but it does mean not to over emphasize the importance of the child's ability to know right from left at this stage of his development at the expense of his joy in the work.

Drop hands, turn, join hands.

When the children are able to form a good circle, slip to the left or right with controlled rhythm, extend their right or left hands in or out of the circle in perfect rhythm; it is time to add the final technic of the complete turn on spot. Have all the children join hands, circle eight measures to their left, drop hands and each child turn completely on spot. Upon completion of the turn, all the children again face the center and join hands. Proceed with the exercise by continuing eight slides to the left.

To accomplish the above takes time and if the work is to be interesting and vital to the child each part of the work must be presented with full sympathy and understanding of the child's physical limits and a wholesome respect for his right to find joy in every lesson. Develop in like manner all games such as "Shoe Maker," "Merry Go Round," "Farmer in the Dell," "Danish Farmer," "Round and Round the Village," etc. Cover the ground both in technic and rhythm before presenting the game as a whole. Remember a child cannot lose himself in a game if he has not mastered the physical control demanded in the game. If necessary take several lessons or even the entire term, to master the physical control and the rhythm contained, in the game or dance you have selected; but when you actually bring these various exercises together and present them as a game, do not be "fussy," remember you are playing a game, not teaching somebody something they must learn whether they wish to or not. A game must be joyous or it is no game. (See "The Necessity of Joy" Vol. I.) Whenever possible have grown people join in the games, especially brothers and sisters from the upper grades, and the visitors.

Shaking hands. Read "Every day good manners for boys and girls" By Ernestine Badt. Pub. by Laird & Lee, Chicago. Price 25¢

During the First, Second and Third grades it is easy for children to form correct social habits, such as shaking hands, bowing, introducing one another, marching and seating their partners correctly. Let us take up the presentation to the first grade of the first two of the four mentioned above. As the children enter the room or before leaving it, or as they pass before the teacher, have them shake hands with her correctly. When a boy or a man offers his hand to a little girl or a woman, he stands with his heels together, bows his head slightly and offers his hand with the palm up. Thus his hand is underneath and holds hers up. The little girl or the woman brings her feet together and offers her hand with the palm down. This position of the girls and boys hand is correct when a circle is formed or when girls and boys join hands in marching etc. When two boys shake hands with one another, their palms are perpendicular to the floor, and they look directly at one another.

Boys Bow.

The boy's bow may be presented thus: form the boys into a line facing the teacher. Ask the class to make for you their very best bow. Select from the line the child who has come nearest bowing correctly and invite him to stand beside you that he may show the class his fine bow. If you will draw attention to the feature of his bow which happens to be correct, the carriage of his head, the good position of his feet or the position of his arms, all the class will strive to attain this especial point. If you add a suggestion of how to improve the position, after one or two efforts by the class, you may select a new boy to demonstrate the new bit of control. If the work on bowing is presented in this way, the bow becomes an earnest effort to express dignity and respect. The correct bow for a boy is made thus:

Stand with heels together (First position) Arms at sides, head up. Look directly at the person to whom you are bowing.

Count one— Point left foot to left. No weight on it.

Count two— Shift weight onto left, draw right to left. At the same time drop shoulders forward and bow by allowing the head to drop forward with dignity. Allow the arms to swing forward slightly from the shoulders.

Count three— Slowly lift the head and stand erect with heels together and arms at sides. Look directly at the person to whom the bow is made.

Count 1.



Front view.

Count 2.



Side view.

Count 3.



Front view.

Girls Bow.

Have the little girls all stand in a line facing the teacher. Ask them to show you their very best bow. Select from the line the little girl who comes nearest bowing correctly and have her bow for the class. Proceed as you did with the boys. Girls bow in three counts, thus: Count one— Step to left with left foot— hold out skirts at each side with both hands. Look directly at person to whom the bow is made. Count two— Place toe of right foot behind left heel and bend both knees, drop head. Do not bend at waist. Count three— Slowly drop skirts and rise into first position. Stand erect and look directly at the person to whom the bow is made. Combine the bow and the correct manner in which to join hands after both are mastered, by having the children make their best bows to one another and march around the room, toes coming down first, in twos, keeping perfect rhythm and holding their joined hands shoulder high. (Boy's hand always under, girl's hand on top.)

Grand Right and Left.

The Grand Right and Left should be learned during the first year if the class is doing full First Grade work. When you begin work on the Grand Right and Left invite in grade teachers and guest, making an especial effort to secure help from "grown ups." If possible, on the day you introduce it, have every other person in the circle a "grown up." In this way you can teach a few children perfectly and they will help teach the others. Add new children to the circle as the children in the circle grasp what is expected of them. If you put a new child in the circle and the child can not understand, take him out, and let him watch before giving him another chance. Watch carefully that you do not kill the joy of the child when you try the Grand Right and Left; it is hard for them to understand, and you must go slow and have endless patience. If by the end of the year the whole group has learned to enjoy a good Grand Right and Left, you are doing standard work. If the class can now skip in rhythm, let them skip through it, and if they are eager for something a little more difficult, let them skip it through and not touch hands as they pass.

Work on the development of the "Galop square" or "Four slides" thus: (Have a good Galop played, $\frac{4}{4}$ rhythm. See "Shepherd's Hey" Vol. 3, or "May Pole" Fig. 3 or Fig. 4, Vol. 3.) For diagram, see Galop Square, Vol. 2. Have the class stand in line and ask them to slide *only four slides* to their left and stand still. This can be made great fun since stopping at the end of four counts is quite an accomplishment. After all the class can dance the four slides and stop, have them make a quarter turn on the fourth count (that is: slide four counts to their left and face the wall on the teacher's right, on the fourth count.) Do this several times until all the class can make the turn correctly. Add now four slides to their right, coming toward the teacher, (class is facing the wall at the teacher's right,) and turn a $\frac{1}{4}$ to their left, turning their backs to the teacher. After this is mastered, add four slides to the pupils' left with the turn to the left on the fourth count of measure 3. (The class has now danced three sides of a square.) When the class can dance these 3 measures correctly, add the 4th measure and the last side of the square by having the class slide four counts to their right and turn to their left, thus facing the teacher. (They are now in the position in which they started.) Teach this slowly, taking several lessons, maybe several months to master the entire square. The turns demand response to directions given, each side of the square takes accurate control of action by rhythm, and the figure made upon the floor is always interesting to the child. When the square is completely learned, have them dance the figure without stopping, thus: Class stand in line facing the teacher. Class glide four slides to their left and face the wall at their left on the last count (Measure 1.) Class glide to their right (toward the teacher) four slides and face the back of the room on the last count by turning to their left (turn back to teacher) (Measure 2.) Class glide four slides (with back to teacher) moving to their left and turn to their left on last count of the measure. (Measure 3.) Class glide four slides to their right (away from the teacher) and face the teacher with turn to the left on the last count of the measure. (Measure 4.)

Waltz Development.

Work on the development of the "Waltz" thus: "Class, do you think you could step toward me on the foot next that wall?" Point to the wall at the pupils left. (Do not use the terms right or left, as half the children do not know their left from their right.) After the children can step forward onto their left foot, taking but the one step (Beat one, Measure 1,) have them place their right foot to their right and transfer their weight onto it but do not bring up their left foot (Beat two, Measure 1.) Now ask the class to bring their left foot up to their right and stand in 1st position. (Beat 3, Meas. 1.) As each member of the group masters this step have him step to the back or to the side of the line, thus leaving immediately before the teacher those who are still struggling.

COMPLETE WALTZ SQUARE WITH LEFT FOOT (Two Measures.)

Point left toe forward into 4th position and transfer weight on to it. (Count 1, Meas. 1.)

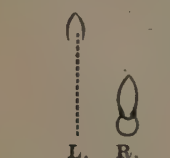
Point right toe to right in 2nd position, and transfer weight on to it. (Count 2, Meas. 1.)

Bring left foot to right foot, into first position. (Count 3, Meas. 1.)

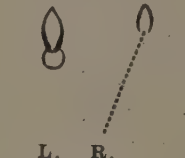
Point right foot directly back into 4th position behind and receive weight on it. (Count 1, Meas. 2.)

Point left toe to left into 2nd position and transfer weight on to it. (Count 2, Meas. 2.)

Bring right foot up to left foot into first position. (Count 3, Meas. 2.)



Count 1, Meas. 1.
Step forward L.



Count 2, Meas. 1.
Point R. to right.
Take weight on R.



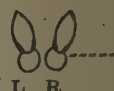
Count 3, Meas. 1.
Bring L. to R.



Count 1, Meas. 2.
Step back with R.



Count 2, Meas. 2.
Point L. to left.



Count 3, Meas. 2.
Bring R. to L.

When this Waltz Square is absolutely mastered, have the class make the same square excepting the class now face the wall on their left and move forward with their left foot. Repeat this square a third time, by having the class face the back of the room and make their square with their backs to the teacher, going forward with their left foot as before. For the last square, have the class face the wall at the teacher's left and make the square toward this wall. When the class can make these four squares without stopping, keeping time to the music which is playing a slow well marked waltz, then it is time to begin work on the square with their right foot. To do this repeat exactly all directions given for the left square, only have the pupil go forward with the right foot on the first count of every measure and turn to his right instead of his left as formerly.

Division of Time.

The following is a suggestion on the division of time in a half hour period. Have the children pass at once into lines facing the teacher. For the first ten or twelve minutes work on the waltz square, review the work of the last lesson and add a definite exercise on control they must strive to master. Remember it may take until Xmas before the class masters even the Waltz Square with the left foot. Do not try to give the whole square in three or four lessons. If the class can master the square with the left foot and make the turn to left in line, before the year is up, give them the square with the right foot, and the turn to right, but be sure all the other exercises are advanced as far as they should be before you push on in the waltz development. Keep your program balanced. (See Waltz Development, Volume 2.)

Alternate your lesson on the waltz with work on the Grand Right and Left, the bow, and the five positions of the feet. (See Vol. 1 or Vol. 5.) Make a game of the positions of the feet by moving the children who can get the positions most quickly and most perfectly to the side or to the back of the line, or have them come forward and demonstrate before the class.

Division of Time Cont.

Give the next eight or ten minutes to rhythm work, clapping, nodding and keeping time on their toes on spot *etc.* Never beat the time into them, but draw it out and allow them to respond to it from their individual feeling of rhythm. Work on the rhythm which will come in the next game you have selected on your program, *etc.*

For the closing ten minutes let them dance one or two of their favorite ring games, and; close by having them select a partner by making their best bow and march around the room in twos, hands held high, (boy's hand underneath) and heads up. Bow or shake hands with the teacher as they pass from the room or into their seats.

Remember your class is like a chain, only as strong as the weakest link. Bear in mind it is the weaker pupil who must repeat the work not the stronger, but also remember staying after school to go over the dances must never be considered as a punishment; children must love the work, and extra work should always be looked upon as a reward, not a punishment. It is seldom or never necessary to say "Don't"—praise whenever you can, point out those who are doing well, merely shake your head or smile at the one who is not mastering the control or the rhythm. Be gentle, considerate and thoughtful. Always speak in a low voice, never raise it.

Demand attention the very first lesson. Make the class become perfectly still before you begin to speak, and never interrupt a child, by speaking to him, when he is working out a step. Never make a speech, in fact, talk as little as possible but when you do speak, speak naturally; the child will understand better and will be more interested—the two important points.. Do the thing you want the child to do and let him imitate you. *Don't talk! DO!* Have small classes, if possible, 32 or 34 children in a group. In a group of this size the pupils may have individual attention. There will be no disorder in your class if the children are interested and if they are actually experiencing what every child has a right to experience when he is dancing—*a good time—Joy.*

The ground covered in the foregoing program for the first grade should be covered by any class that has not danced previously, of course much more can be accomplished in less time. If you are opening work in the upper grades, for example—the sixth grade where there has been no dancing previously, you can easily accomplish the Grand Right and Left in one lesson, the Gallop square in two, the whole Waltz development in one year, etc.

A Plea for the Teaching of Dancing in the lower Grades.

As rhythm underlies all dancing the principle aim of the teacher during the first two or three years, is to cultivate in each child a controlled response to various rhythms. The technic of dancing consists of three things; controlled response to rhythm, physical control, and dramatic expression. These can be acquired with the minimum of effort and the maximum of interest in the lower grades. The most desirable period to present the fundamentals of dancing to the child is in the lower grades (kindergarten and first and second grades) exactly as it is the logical time for the child to acquire reading and writing.

It is almost impossible to present with interest to the girls and boys of the upper grades, marching, skipping in exact time, or clapping to various rhythms. At this age the young people find neither joy or interest in these simple exercises and yet these exercises are necessary to the development of the dance. Physical control and accurate response to rhythm grow slowly and require endless repetition, and to insure their permanence, the child must have the stimulant of interest. This interest the child will supply if the work is given at the proper period of development.

The genuine old folk dances and ring games have been handed down from generation to generation, and their true rhythm, elemental drama and opportunity for group sociability and responsibility, form an unerring basis for discrimination and appreciation of all dancing. These folk treasures, like nursery rhymes and fairy tales, should have their place in the program of every kindergarten and lower grade.

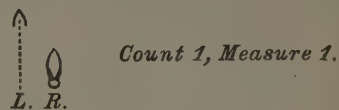
When the pupil is taught dancing for the first time in the upper grades he is either interested in the work because he thinks it will lead him into the sex game of Ball Room Dancing or avoids it because he does not wish to play this game. It is rare for him to see in dancing a means of self expression or to be interested or even conscious of its wonderful opportunities of *group* intercourse and responsibilities. Feeling his lack of technic, he has no confidence in himself. He lacks a basis of discrimination and takes part with no understanding or actual joy or appreciation of the dancing itself. If the dancing has been taught carefully through all the grades as a part of the regular program, they have had the folk dances and the ring games in their proper places and dancing is associated in their minds with its historical background, with good physical control and thoughtful manners and group responsibility. Ball Room dancing under these conditions is wholesome and very beautiful. On the other hand, if the dancing is taught to the students for the first time in the upper grades they are not conscious of or do not even see, the possibilities contained in this ancient form of self expression and, because of its fundamental appeal and because they are not equipped with a standard, Ball Room dancing may become vulgar or even dangerous.

SECOND GRADE WORK (Boys and Girls Together.)

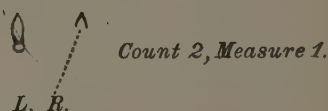
In the second year have the children continue to develop the waltz square from where they left it in their first year. Review the square made with the left foot and the square made with the right foot, also the square made in turning to the left with a square to each wall, and the square made turning to the right with a square to each wall.

For new work, have the children learn to come forward across the room, first with the left foot and then the right, thus:

Step forward on the left foot, Count one, Measure 1.



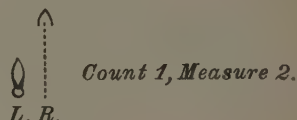
Step to the right with the right foot, Count two, Measure 1.



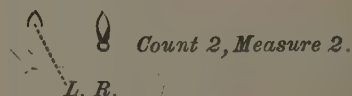
Bring the left to the right, Count three, Measure 1.



Come forward with right foot, Count one, Measure 2.



Step to the left with the left foot, Count two, Measure 2.



Bring the right to the left, Count three, Measure 2.



When the class can progress across the hall on this step, have them form in a single line and follow a leader around the hall. As they pass the teacher have her send the child who has mastered the step to the head of the line and make him leader. In this way your leader will continually change and the good dancers will be at head of the line. It will take several months for the entire group to dance this step correctly and in perfect rhythm but by sending them forward in the line in this way the interest never flags.

For exercise on the rhythm and step, have the children join hands in couples, facing one another, and make the left and right squares without the turns.

If the teacher feels they can master more than the above during the last of the year, stand the class in line and have them dance the square with the left foot, turning to the left completely and making the square to each wall. When they finish the complete turn and are again facing the teacher, have them come forward with their left foot as before and then come forward with their right foot (as though starting to progress across the room.) Now step back with left foot. They have now changed the foot that was leading; that is to say, the right foot is now coming forward and the left going back. Have the class now turn to their right in a complete circle, facing each wall as they turn. (*See Waltz developement. Vol. 2.*) The class can now make the waltz square both to left and to right and join the two turnings with the correct step.

During first half of year review all work given in first year, but be careful to present something new and interesting at each lesson. Dress up the exercises in new combinations of rhythm, etc. Work on the rhythm and technic of the skip, the march, and the slide. Begin to clap the Barn dance and Polka. (*See Sch. Developement Vol. 2. Polka Dev. Vol. 2.*) If possible, work a little on the Barn dance as a dance. Skip the Grand Right and Left and bow when you meet your partner.

Give all new work slowly and very clearly. Have the children dance games they choose from their first year program - Introduce new ring games. (*For suggestions see "Suggestions for Second Grade," last page of this volume.*) There will be new pupils, children who have had no rhythm or technic, and these should be advanced to the stage of Second Grade children by Thanksgiving Day. When convenient, ask the new pupils to come to you during a free period, and give them intensive help on all first year work. Do this as a helpful friend, not as a punishment. You can not advance your group beyond the ability of the most backward pupil. Your class will not progress with happiness until all have mastered the work. One can not dance ring games with genuine joy if the person next one or ones partner is out of rhythm or does not know the step.

THIRD GRADE (Boys and Girls Together.)

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Review all first and second year games excepting "Doves" and "Farmer;" let these drop. Drop "Round and round the Village" at end of half year, unless the children ask for it. Review all rhythm work until all the children can stamp, clap, nod and march in the simple rhythms. Give different beats in the measure to different sides of the room to clap, thus: Have half the room clap the first beat of every measure in a waltz and the remaining half clap the second and third beats. Change about, give the first half the first and second beats and the other half the third beat... Or divide the room into three parts and have each part clap one of the beats. Do the same thing with Gallop music. Have the group march, slide and skip in perfect rhythm. Learn to clap the Barn dance (*Or Sch. Vol. 2.*) and to dance it, first singly and then in couples. (*Butterfly. Vol. 2.*) Finish the Gallop square (*Vol. 2.*) and dance it in couples. Work on the development of the waltz. Dance the squares in couples with hands joined. Progress around the room in couples, open positions. Toward spring have the children dance together in the waltz position (*Vol. 2.*) but do not attempt the reverse. Every child will love the work, if you teach with joy, patience, and endless sympathy for the child's lack of physical control. Give him full credit and appreciations for his honest effort. Have the class dance the Grand Right and Left with a waltz step making a bow to their partner when they meet, or taking a new partner when the teacher gives the signal to stop. In third grade have the children write the story of one of the Folk dances or ring games and have the best story printed in the school paper, or have it read before the class. See that the bow and hand clasp are always given correctly. Have the child excuse himself when he leaves his partner. Have the boy thank the girl for the dance, when he leaves her.

Teach the boy to learn to seat his partner correctly. Have the class march around the room in couples and have the first couple advance alone toward their seats. The other couples remain in line, watching, until the first couple is seated. The couple march to their seats and the boy swings the little girl directly in front of the seat in which he wishes to sit, makes her his very best bow and seats himself at her left. (The girl or woman is always on the man's right, both when marching and when seated.) He must be warned not to turn his back to her as he seats himself. If there is the smallest mistake, if he forgets his bow or seats her on the wrong side or turns his back to her, he must pass back into the line and give the next boy who was standing behind him in the line, his chance.

If it can be arranged, have a hostess and a host selected for the first lesson in each month and have these two stand beside the teacher and shake hands or greet the other children as they enter or as they leave the room. If the children are ready, have them introduce one another correctly. (*See lesson for 4th Grade.*)

FOURTH GRADE (Boys and Girls Together.)

Drop all the first and second year ring games and dances excepting "Silent circle" and "Merry go round" Keep these on the program only if the class ask for them. Drop all the third year games with the exception of "Clap dance" "Butterfly" and "Fox and Geese." Work on the Waltz, the Polka, and the Schottische and have the children dance together, using all the dances and games suggested (*See the last page of this volume, under 4th Grade.*) Review having the boys seat their partners correctly (*See 3rd Grade.*) Use Grand Right and Left (*See 1st Grade.*) Work on all rhythms contained in the new dances on the program for this grade. Introduce the English "Sailor's Horn Pipe," if this correlates with their other studies.

The "Sailor's Horn Pipe" is given in this grade because it is a descriptive dance, telling of the sailors life at sea, simple of execution, full of exercise and appropriate for boys and girls of this age. After learning the first step of this dance ask the children why the English are a sea-faring people. (The children enjoy discussing this as they are studying the different peoples of the world and where they live and any reference that will connect the dancing with their other studies is helpful.) Use the "Minuet" if the class is putting on a play into which it might fit. Use "Spinning" (*Vol. 4.*) if the class is studying textiles as the dance depicts the process of the making of linen from the gathering of the flax to the testing of the cloth. Use "Vingoker Barn Dance" (*Vol. 2.*) should the class contain more girls than boys, have the dancer taking the center part a boy, or vice versa should the class contain more boys.

Polka, Gallop, Barn dance and Waltz in couples.

In connection with the simple folk dances that will be introduced in this grade, be sure the story of the dance is told and have them write out the story. As was done in the 3rd grade, have the best paper the children turn in either appear in the school paper or have the writer read it aloud before the class.

In this grade have the children learn to introduce correctly, thus: Have the children march around the room in twos and have the first couple prepare to come across the room alone. The boy turns to his partner and says: "Marion, may I present you to Mrs. Oliver?" *Marion*: "Thank you, I shall be happy to meet Mrs. Oliver." The couple now cross the room, and Robert says, as he makes his bow: "Mrs. Oliver, may I present Marion Meanor?" *Mrs. Oliver*: "I am glad to meet you, Marion." *Marion*: "Thank you, Mrs. Oliver," and the little girl makes her best bow.

The children will use their own words at first, such as, "Mrs. Oliver, this is Marion Meanor" or "Marion Meanor, may I present to you, Mrs. Oliver." But if you will explain to them that one must present the little girl to the grown woman, the man to the woman; that the person who is introducing must be careful to say both names distinctly, and that both persons introduced must repeat the name of the person to whom they are being presented etc. The class will soon learn to introduce correctly and the correct phrases learned at this age will never be forgotten.

Work on the boy's ability to lead well when dancing, to be able to guide with ease, make the turns in rhythm and keep his partner free from contact with the other couples. Be watchful of their manners, such as stepping behind the little girl in the circle and at all times, opening the door and allowing her to pass out first, picking up any article that may drop on the floor etc. Bring out the necessity of thoughtfulness in each member of the class in regard to every other member, and teach individual responsibility to the group which is necessary if the class is to have a good time. In this group begin to use a few Cotillion figures such as "Center Arches" (*See Good Marching Figures. Vol. 1.*) and "Three Graces" (*See Figure for Changing Partners. Vol. 1.*) etc.

FIFTH GRADE (Boys and Girls Together.)

All first and second grade dances and games may be dropped. Keep "Butterfly" and "Fox and Geese" from the third grade program if the children ask to play them after they have been reviewed once.

All ring games are generally dropped during the fifth year, but do not be afraid to review the old games and dances if the children ask for them. Old Folk dances are like old songs and poems; we find joy in their repetition. Every child has a right to the folk lore handed down in these age old dances and games; they go to make up the child's "culture background" as definitely as timely reading of certain authors. Many times the fifth grade is difficult, the children lose their delight in certain forms of the dance and the teacher must be quick to detect this and be ready to present the new work. If this change is not recognized the child and the teacher may feel dancing has lost its charm, whereas it is not the dancing which is at fault, but it is a transitional stage in the child's development, which needs careful handling.

From the 4th grade dances keep "Green Sleeves" and "Russian Flax" Add slowly the new dances suggested under 5th year work. (*See list on last page of volume.*) Have the children write the history of one or more of the new Folk dances and have the best story appear in the school paper. Be sure the rhythm of the waltz is mastered before introducing "Mountain March" Present "French Reel" very slowly, one step a lesson, or take two lessons a step if the class finds it difficult to remember the sequence, fails to respond to the rhythm or can not master the technic of any one step.

Work on the Polka, the waltz and the Barn dance, having the children dance together in couples. For the sake of variety and interest present the three Schottisches or Barn dances, one in each quarter of the school calendar, thus: use "Signet Ring" (*Vol. 2.*) in the fall; "Danish Schottische" (*Vol. 2.*) in the winter; and "Boscattle" (*Vol. 2.*) in the spring. These dances have the same rhythm and practically the same step, but there is a difference in the figures and in the social form of each dance and these slight differences hold the interest of the group and give an unusual opportunity for mastery of this rhythm and ease of dancing in couples.

Be careful of every child's position in dancing and emphasize the habit of thoughtfulness of others, of simple correct manners. Seat partners carefully, introducing one another with ease, sitting and standing on the correct side of partner etc.

SIXTH GRADE (Boys and Girls Together.)

Retain from the former list of dances, "Butterfly," "Green Sleeves," "Boscattle," "Signet Ring," "Russian Flax" and "Little Man in a Fix." Add slowly the new dances suggested under 6th grade. (*See last page of this volume.*) Before starting work on "The String" be sure every member of the group can execute the waltz correctly. The Gallop and the Polka may be dropped if the group has lost interest in them; but intensify the work on the waltz. In the sixth grade the child comes into a deeper sense of group responsibility. Inter-grade parties or lessons given once or twice during the year help to bring into practice the thoughtful manners and the little formalities they have learned to use to one another in their own group; such as introducing each other, taking care of a visitor, acting as a host or hostess, or serving on a committee.

If the class is restless and seems tired of folk dancing, begin work on Modern Ball Room Dancing, if the faculty wish it, but if the class is happy and interested, continue the folk dancing, presenting simple group dances such as "Gustav Skol" (*See Volume 4.*)

6th GRADE (Boys Alone.)

Teach the "Highland Fling" carefully, with joy in the teaching, and show your appreciation of the effort being put forth by the individual boy.

Teach the "Ox Dance" (Swedish hazing dance) and do not allow the fun it contains to be lost to the boys by bad teaching. Have the best two or three couples dance the Ox Dance for the entire school or for an entertainment. It is always a joy to the boys who dance it and to the audience. Have the story told before the dance is given. The story of the old Swedish hazing dance runs thus: in the first step two men try to "stump" one another. Each man imitates what the other man has done. Thus, the first man imitates the second man while the second man executes the figure just done by the first man. In the second step each man tries to pull the other's hair. During the third step they dance at quarter staff, and in the fourth step they fight. During the fifth step, each man tries to kick the other's shins with his toes, and at the same time, he tries to dodge his opponent's blows. In the sixth step they slap each other.

Use "Bacca Pipes" as a technical dance, striving for perfection of execution. Tell of the clay warden pipes the old English dancers laid on the grass or on the floor, and the skill and agility they displayed in dancing around them without breaking, or even touching the frail bits of clay.

6th GRADE (Girls Alone.)

Have the class wear ballet slippers, bloomers, and middy blouses. Teach "Cachucha" (Vol. 1) with emphasis on deep bends and good arm work. When you present "Rejane" (Vol. 2) have in mind repose and good lines. Teach the group very slowly, but with varied changes in the exercises which lead up to the control needed in the dance selected. Be sure each girl is conscious of progress, no matter how slow it may seem. Every girl must master the waltz before the Cachucha is presented. In both the "Cachucha" and the "Highland Fling" only one step is taught at each lesson. These two dances are fundamental, and the dances following are built upon them. Be sure the rhythm, control, and spirit are mastered and every step is joined to the preceeding one accurately before proceeding to the next step.

SEVENTH GRADE (Boys and Girls Together.)

In the Seventh Grade retain "Butterfly" (Vol. 2), "Boscastle" (Vol. 2) and "Virginia Reel" (Vol. 4). Use the "Weaving Dance" (Vol. 4) for the big folk dance, teaching one step a lesson. When the dance is mastered have the best group dance the Weaving Dance for the school or have it given at a school entertainment. Be sure to have one of the students tell the story of the Weaving before the dance takes place and the whole class can write up the story for the school paper, or as part of their class work in either English or History. During the learning of the dance the story, of course is told as each step is learned. In seventh grade the boy offers his arm instead of his hand when the class promenades. The boy is responsible for the girls' meeting every one in the room and always stands when any one speaks to him. The class uses a few cotillion figures at the close of each lesson.

If the class is restless in the folk work, and seems ready for Ball Room dancing, and the faculty wish it taught, teach Modern Ball Room Dancing with marked moderation both in the steps taught and in the execution of the steps by the young people when they dance together.

7th GRADE (Boys Alone.)

It is difficult for the class to review last year's dances if the group contains new boys. The boys who had the work last year have tasted of the joy arising from the mastery of a dance and they will not be able to go slowly through the dance a second time, taking the work step by step. It is also impossible for the new boy to pick up the old dance by seeing the boys (who were in the class last year) dance quickly through it. The new pupils must be taught slowly, step by step, exactly as the boys were taught when first they took the work, and this procedure would of course kill the joy for the student of last year. Therefore it is best to drop work on the old dances and use only new work in class and give extra time out side of lesson time to the new boys.

All the group will enjoy "Jumping Jack" (Vol. 1 and Vol. 5.) The dance contains several delightful gymnastic stunts such as "hand springs," "cart wheels," etc. This calls forth the individual boy's ability along his own line. Do not hesitate to teach this dance because you are a woman, or because you are a man who finds it hard to demonstrate these steps; the boys will glory in showing each other. Your class now has the great attraction of containing the means whereby each boy may master a highly prized physical control, a control a few boys have mastered for themselves and a "stunt" every boy wants to be able to do. Remember dancing for boys has been scorned for several generations. Boys have felt it was a thing to be on one's guard about, a game for girls — fit only for the "sissy" boy. This attitude comes to the surface most unexpectedly. Disassociate the work from girls in every way, and do not have them feel for a moment dancing is only a game to be played with girls. Arrange a program of rather difficult, clean cut, masculine dances, full of vigor and each with a well defined historical or athletic background.

7th GRADE (Girls Alone.)

It is difficult to review last year's dances if there are any new pupils in the group. During the sixth grade work the girls found joy in working out the dances. They enjoyed mastering new steps and the confidence of added physical control gave them greater confidence in themselves. They took pleasure in the progress which they could actually see at each lesson. The foregoing conditions are the source of satisfaction and joy in any lesson and when dancing is robbed of these essentials, joy departs and dancing becomes a mockery. Therefore if work is taught a second time the old pupils, who have tasted of the joy found in a complete dance, find their source of joy gone.

The new girls must be taught slowly and with all the care possible. This can be done in the presentation of the new work, but last years dances can only be acquired by the new girls, if a friend in the 7th grade will teach her out of school.

Teach the "Second Year Spanish" (*Vol. 1*) with emphasis on the position of the head, back and shoulders. Teach "Modern Greek" (*Vol. 1*) for control and finish.

Start the seventh year with work on "Modern Greek" (*Vol. 1*), follow this, or start at the same time "Swedish Schottish" (*Vol. 2*) Go from these dances to the other dances suggested on the last page of this volume. The "Second Year Cachucha" (*Vol. 1*) has exactly the same steps as the first year dance and can only be used if the group has remained unchanged. It is danced to new and more complex music. It may also be danced as a couple dance by having the two dancers stand facing one another as they start. Dance the entire dance in this way— one dancer using her right foot while the other dancer uses her left.

EIGHTH GRADE (Boys and Girls Together.)

In the eighth grade develop big interesting group dances, like "Four Dance" or "Gotland." If the class enjoys the folk dances, review the "Virginia Reel" and "Gustav Skol" (*Vol. 4*.) If they are ready and restless for the Modern Ball Room Dancing, teach it slowly and with marked moderation; emphasize the waltz and careful; kindly, quiet manners, manners based on thoughtfulness of others, and group responsibility.

After Xmas, graduation is the thought uppermost in every ones mind and the dancing is important on the program for the closing exercises. The "May Pole" is popular for the outdoor Spring program and the "Minuet" may be used in one of the plays or in a pageant. Use any of the suggested dances, throwing enthusiasm and variety into all your work. (*See last page of this volume.*) If the teacher introduces dancing for the first time into this grade it is most discouraging. There are generally a number of big overgrown boys who think it a disgrace to possess "manners," who would not learn to dance if there were any way out of it. The girls dance badly and are very "silly." It will take all the first year to gain the interest and good will of the class, but the following year will be better in many ways. Children will come up from the seventh grade who have learned to respect and enjoy dancing. Each year your work will be easier to handle and the whole school will feel the result of your work.

8th GRADE (Boys Alone.)

In the eighth grade, the same rule holds good about review work. If there are new pupils in the group, it is impossible to go over the old work slowly and in detail as should be done for the new pupils. The old pupils can not do this without losing interest. If you hurry over the old work— take the dances at the tempo they should go to satisfy the old students— the new boys are crushed with discouragement.

Open your new year with the "Lilt" (*Vol. 5 or Vol. 1*) and teach very thoroughly in order to bring confidence to the new boy who must be most patiently handled until he gains control of the application of rhythm to action. Form the class into groups of six and teach "How Do You Do" (*Vol. 3*.) This good English dance will be accepted on the spring program especially if the exercises are held out-doors. Follow this by "Bean Setting" (*Vol. 3*) which can also be profitably added to the out door program. Take up slowly the dances suggested on the last page of this volume. Have the class look up the Morris tradition and write a paper on their relation to these two dances "Bean Setting" and "How Do You Do."

8th GRADE (Girls Alone.)

In the eighth grade the girls are eager and well able to express themselves through the medium of the Dance. Give them a poem whenever possible with the dance— relate the Art of Dancing as closely as possible to painting, sculpture, poetry and History. If there is a class in the school of dress design, let the girls make simple costumes for one or two of the dances. If there is a school paper, suggest they write a poem about one of the dances.

Start the group on "Garland" (*Vol. 3*) as this dance is not too difficult for the new pupils in the group. It is very simple in step as well as marked in rhythm and has beauty of line and the figures are very effective. Use "Second Year Spanish" (*Vol. 1*) teaching it slowly, as it contains advanced work for the new students. They will enjoy "Tree Hearts" (or "Danza" as it is sometime called) (*Vol. 4*.) Teach this dance slowly and let the girls put their own interpretation into it. Do not insist on their executing the steps alike. Keep the story before them and let them forget themselves in the dramatic expression necessary to the dance. Use "Faun" (*Vol. 1*) later in the year, as the steps are difficult and the dance can not be mastered until the group can control their rhythm and technic. "Hungarian Dance of Exile" (*Vol. 1*) is always a favorite, both because of the story and because the dance contains steps well worth mastering. It has splendid rhythm, not too hard but a little unusual.

Show the girls all the joy contained in this Art. Let them give one or two of their perfectly mastered dances at the spring class day, either in costume or in their middies and bloomers and ballet slippers.

If there has been an exceptionally good poem written, let the group of girls select a girl from the 7th grade whom they wish to honor, and have her read it.

Girls that are painfully diffident in the Ball Room class may be lifted out of their selfconsciousness into self-confidence, by a little encouragement in the Gymnastic dancing class. The same, of course is true of the boys and their gymnastic class.

Use the dances suggested on last page of this volume. The number of dances your group can master and execute well depends on the teacher's clear presentation of the work and the ability of the class.

THE NECESSITY OF JOY IN THE TEACHING OF DANCING.

Havelock Ellis says; "Dancing is the loftiest, most moving, and the most beautiful of Arts, because it is no mere translation or abstraction from life; it is life itself. It is the only Art of which we ourselves are the stuff."

"Dancing is universal in its appeal, fundamental and necessary, and older than man himself."

Dancing as the oldest of the arts, is man's natural and primitive means of self expression, and is the most exuberant utterance of the joy of life.

Man "in the Image and Likeness" is joyous — and, through dancing, we may give expression to this exquisite quality of mind. Therefore to gain from dancing its greatest gift, the teacher must call into being this elusive state of consciousness, called joy. Each pupil is entitled to joy when dancing. It is the very main-spring of the art, and unless it is present at every lesson, the teacher is misusing a great art and the pupil is being cheated. I believe we can invite joy into our classes, if we bring to pass or have present, at every lesson, certain definite conditions.

Following are four causes or conditions from which spring satisfaction or joy.

I. If at each lesson the pupil feels he has acquired a new physical control, there is a definite feeling of satisfaction or joy. II. If at each lesson and in every exercise and every dance, there is a conscious knowledge of progress — "not a sense of hurry, or of unrelated, or uninteresting work, or work not fully understood — but if there is a sense of genuine progress," this produces a state of satisfaction. III. Rhythm is basic and compelling in its appeal and when we learn to respond with control, there is a definite feeling of joy. IV. When the dance is completely mastered — a well chosen healthy dance, full of delightful possibilities of self expression and worthy of our effort, there arises the joy of expression — the joy of constructing and expressing art through the medium of the human body. Thus joy finds its source in three things; the satisfaction which springs from a newly acquired control; in response to rhythm; and in the loss of self-consciousness in the absorption of dramatic expression.

Let us take the above conditions, one at a time, and discuss means by which we can bring these conditions into the class, and at the same time try to discover anything which might tend to discourage or destroy these conditions. *First*; we speak of joy as resulting from attaining a new physical control. The reason why striving for and actually acquiring a new control can be counted upon to produce a feeling of satisfaction is because by so doing one adds to one's self-confidence, and to add to one's self-confidence is fundamentally satisfactory. Never allow a step to slip by half mastered. When this occurs it will destroy the very source of joy. The destruction of self-confidence brings discontent, and discontent will be followed by lack of interest. When self-confidence and interest depart, progress becomes labored and the wonderful impetus of joy is lost. Remember, too, the joy of the entire group is often killed if one student has failed to master any part of the work. His discouragement and unhappiness is not only distressing and detrimental to progress but it is infectious and will kill the joy of others. Therefore teach slowly, with wisdom and with endless variety of presentation. Hold ever in mind the right of every pupil to find joy interest and progress in every lesson. Remember each new step completely mastered, results in a definite feeling of satisfaction. This may be relied upon because it is fundamental. Joy will not result if exercises or steps are only half mastered. Another source of pleasure arising from a newly acquired step comes from the fact that the pupil has gained a new channel of self-expression. This new channel gives the student added dominion and power.

Second:

Conscious progress is a source of joy because through it we are conscious of adding to ourselves — we feel we are arriving at our fuller possibilities. This is a basic cause of satisfaction; therefore we can produce delight through conscious progress; but to do so there must be sustained interest in each lesson, and from lesson to lesson. Run one long interesting dance through the entire term when possible, a dance chosen for its appropriateness. Be sure it does not contain steps beyond the grasp of the group and that it is within their grasp in every way. At the same time, while teaching this one long dance, teach several short ones. Select short dances which contain the same steps as used in the big dance. If the group is a class of young girls, and you are using the *Cachucha, Vol. 1*, as the long dance, use dances containing the waltz, *Espaniola, Vol. 2*, or *The String, Vol. 2*. In giving a half hour lesson, one might devote five minutes to rhythm combinations (be careful to select work not too hard and yet interesting;) five minutes to intensive technic, perfectly done and definitely related to the work of the class; Ten minutes to hard, well directed work on the long dance. Close with ten minutes for dancing a dance the class knows and loves or the learning of a new dance. Many times it is wise to open the lesson with a few minutes given to the joy of dancing a mastered favorite. It is dangerous to teach more than one step of the long dance at a lesson. There are two reasons for this: first, the step you have presented must make an indelible impression; it must be driven in to stay. If the step is not remembered accurately, the work must be done over at the next lesson and this kills the sense of progress. More than one step taught at a lesson seems to blur the impression. Second, we want each step absolutely mastered; rhythm, technic, and dramatic expression; and this can best be done by giving one step at a time. Also, as we said above, teaching one step a lesson of some worth while long dance definitely binds the lessons together, maintains interest, and makes of the term a whole. The student's delight in conscious progress can be killed by giving an exercise or step or even a short dance which is unrelated to the general work of the class; it may be killed by working too long on one step. Use a variety of little differences in every class lesson. Bring pupils to the front who have mastered the step, or send them to the back; this is best as it gradually pushes forward the ones who are uncertain. Never draw attention to those who are struggling but have not yet attained. If certain members have the step perfectly, let them work on the arms or on the fine points of technic. If the class is small, have each member do the step separately and cultivate the interest and pride of the group in each individual in the class.

Third:

Joy as the result of controlled response to rhythm is old as man, and is fundamental in its compelling appeal. "Rhythm glorifies action as poetry glorifies speech;" therefore bring rhythm into your classes in all its various forms. During every lesson use simple dances which contain marked rhythm such as clog steps See (*Vol. 5*) or good group dances, where every one takes an equally active part, *Gotland Quadrille (Vol. 4)*, or a simple but joyous, *A Hunting we will go (Vol. 3)*. If your class can waltz, give them *The String (Vol. 2)* and *Little man in a fix (Vol. 3)*.

THE NECESSITY OF JOY IN THE TEACHING OF DANCING(Concl.)

Any one of the Barn dances or the *Danish Schottisch* (Vol. 2)—*Butterfly* (Vol. 2)—or *Ros Pigg* (Vol. 2) can be used where the class is not quite confident of the waltz; these are good to use when the group is in need of the joy that arises from a completed dance. Use clapping for the whole class, thus; Have a good waltz played, (Vol. 1) and have all the class clap the first beat of each measure. Have the same waltz played a second time and have the class remain silent on the first beat of each measure but clap the second beat of each measure. Have them remain silent on the first and second beat but clap the third, then have them clap the second and third, remaining silent on the first—etc. Have the left side of the room clap the first beat, keep silent on the second and third beats, and the right side of the room clap the second and third beats and keep silent on the first beat. Divide the room as you wish and take any rhythm and give the different beats contained in each measure to the different divisions of the class. Bring rhythm into the class when you feel the lack of joy, and if well taught, you will have the desired result.

Fourth:

Joy as the result of self-expression, arises from the completed dance and is the joy which follows creation in any art. The inborn love of dramatic expression—when given an outlet such as dancing affords—can not fail to result in keen satisfaction.

Lead the group through each lesson with sincere appreciation of their efforts and with understanding and sympathy for each individual. Do not expect or look for the dramatic expression until the entire group has mastered the step and rhythm of the entire dance. One must be absolutely free from doubt of the sequence of steps or lack of control if one wishes to give full expression to the dramatic possibilities contained either in the dance or in one's self. Therefore this joy which springs from a completed dance blossoms last, and in essence is quite different from the feeling of satisfaction or joy which arises from the attainment of control or from the controlled response to rhythm. When the dance is completely mastered, "harmony, which lies at the very heart of things, and is the idea dancing is ever trying to express," is brought into being through the synthesis of physical control, rhythm and expression.

The foregoing conditions may seem simple of attainment, or they may even seem unimportant; but I have not found them always easy to bring to pass, and I have found the lack of any one of them disastrous—the joy in the class departs. Do not allow yourself to feel the pupil is responsible or to blame if the class lacks any one of the above conditions. I believe we, as teachers are responsible, and I believe we have failed to grasp the possibilities offered to us through this means of expression if we do not have happiness present in our classes. The dance is primitive and universal in its appeal; therefore, a well chosen dance if taught with understanding, will carry with it interest and joy. If the joy is absent we have failed—not the pupil or the dance. The class in which there is sustained interest—interest in the mind of each pupil—vital interest which holds the student to his work and makes him strive with eagerness to give of his best,—that class is filled with the joy. Controlled rhythm, technic, and dramatic expression, which are the essentials of dancing, may be gained by each individual of the group without the loss of joy or interest, if the teacher will recognize and use his knowledge of the ingredients of joy. Remember the joy arising from a newly acquired control, and the joy of responding to rhythm, are only steps toward the building of the greater joy—the joy which follows the absorption of self in the expression of art through the rendering of a dance as a whole—a thoroughly mastered dance. When the teacher uses a ring game in a class of children or when one of the games like "*A hunting we will go*" is used by "Grown ups," remember the game contains three distinct sources of joy. First, while the dance is being learned, there is the joy of added control; at the same time there is joy in accurate response to rhythm; and last there comes the exquisite joy of expressing the spirit of the dance—the dramatic expression of the story which is contained in ring games or folk dances. Do not mix these joys in your mind; keep them distinct. Do not expect the group to enter into the joy of expression when it has only advanced to the stage of tasting the joy of added control or the fascination of response to rhythm. Keep these stages separate in your mind and know when to look for each.

Every folk dance should have its history given as it is taught, or in a few words before the dance is started. If the class is learning the "*Weaving Dance* (Vol. 4)" tell the story of each step; the herding of the sheep, the sheering of the sheep, the washing of the wool, the weaving, the testing of the cloth, etc. If it is "*London Bridge*" tell the old tradition of the bridge, in a word or two, as the children are dancing. If it is a Morris dance, tell the traditions of the Morris men; where they come from in England, where the dances may have come from before they were brought to England etc. If it is *Bacca Pipes*, tell of the little clay pipes that were placed on the grass or on the floor, and tell something of the forfeit given by the dancer if the pipes were broken. etc. Speak of the ritual still traceable in some of the old dances. If it is an aesthetic dance, relate the dance to some statue or to a poem. Draw their attention to statues having the same lines as used in many dances. Point out a certain statue, one they all know, and have them find the line in the figure of the statue which portrays grief or bravery or attention etc. If the dance is gymnastic in value, speak of the control gained etc. Connect every dance learned with one of the sister arts, if possible. Give it a literary, historical or geographical background and above all, enjoy and impart your joy in all that connects itself with the dance. Talk only one or one and a half minutes, and be quite sure what you say, in the mind of the students, is related to the dance they are learning. Suggest and stimulate, rather than teach.

Ring games carry the possibilities of developing group responsibilities, as Joseph Lee says:

"There is in the Ring game, the sense of belonging to a social whole. The Ring is now a part of us, as we are of it; our joy extends through it and we find ourselves engaged to maintain it, in its integrity. It is an extension of ourselves. We act not as individuals but as the Ring; its success is our success, and what hits it hits us. Children in the Ring game are in the direct exercise of the "belonging" instinct, as impulse to think and feel as the social body of which you and they are parts. It is of vital interest to the state that children be given full opportunity to form these infant commonwealths and to dance and sing themselves into the spirit of them."

After the complete dance or game is mastered, the pupil forgets self, and enters into the dramatic or play spirit.

The step, rhythm and sequence of the dance are merely the mediums through which he seeks expression. There can be no feeling of satisfaction if he is uncertain of any step; he can not lose himself in a partially learned dance or a game in which he is unfamiliar with the rules.

Schiller says; "Man only plays when, in the full meaning of the word, he is man"—when he has dominion, when he is joyous.

"Hold Up Men" Paper Bags.

Supply plenty of unbroken paper bags of any size.

While couples are dancing give to every extra boy and girl five or six bags and instruct each "holdup man" to blow up a bag and burst it on the back of the person they wish to rob. Before dancing off with the new partner give the remaining bags to the person robbed and tell him to secure a new partner in the same manner.

Lame Soldiers.

If possible have several more boys than girls take part. All the girls stand in a single line on one side of the room facing center. All the boys stand on the opposite side of the room in a single line also facing the center. Tell the boys to do as the leader does. Leader takes out his handkerchief and first holding it high over head until every one has his out of his pocket, ties it around his lifted ankle. The leader now tells them they must hop on unwounded foot across the hall and make their best bow to the girl they wish to secure for their partner.

23 Caps.

Supply pointed caps with 23 on them. Hand a cap to each extra boy and let him put it on and dance out on the floor. After dancing around the hall once he may place the cap on the head of any boy he wishes and claim this boy's partner. The boy now wearing the "23 cap" dances around until he sees a boy he wishes to rob.

*Opposite Ends.*

All the girls in a line on one side of the room, boys opposite in a line, both lines facing center. Have girl at left end of her line walk forward and meet the boy who advances from the right end of his line. They meet in the center of the two lines, bow and dance off together. The boy and girl now at the two extreme ends advance bow, and dance. etc.

*Calling Numbers.*

All girls on one side of the hall facing boys who are in a line opposite. Leader pass down girls line and quickly and distinctly give every girl a number. Be careful not to let the boy opposite hear the number. Have someone at the same time pass down the line of boys and give them corresponding numbers but begin at the opposite end of the line. Tell every boy to call out the number he has been given. Have the girls pass forward when they hear their own number called. There is generally such a noise when the boys first call, it takes several minutes for the girls to distinguish any one number.

Turning.

All boys in a line on one side of the hall, girls opposite. At signal boys start forward to select partner but as they cross the hall they must turn completely every time leader gives signal.

Blind Fold the Girl.

All the girls in one line—facing the wall. Boys across the hall in one line facing the girls. All girls close their eyes. Boys run forward and cover the girls eyes with their hands and the girls must guess who is blindfolding them before they can dance.

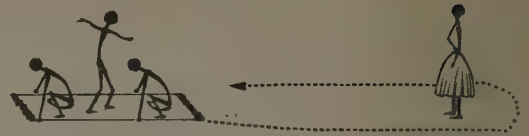
Doll and Apron.

Place, in the center of a circle made up of couples, four chairs facing as round a square table. On one of the chairs seat a popular girl. On the chair facing her place a doll. Place a maid's serving apron, a maid's serving cap, a serving tray and a glass of water or lemonade on each of the two empty chairs. (Use the kind of aprons that fasten around the neck as well as around the waist and use a baby cap if the maid's cap can not be secured.) Select two boys who are good dancers and ask them to stand behind the chairs not occupied by either the doll or the girl. At a signal have the two boys race to see which can dress themselves in the apron and cap and first serve the girl with the glass on the tray. The boy who first serves her claims her for his partner and the unfortunate boy dances with the doll. After dancing once around the hall with the doll he may hand the doll to any boy in the circle and dance with his partner. Continue this as long as the circle is interested. This may be altered by having every one dance with their own partner as soon as the lucky boy wins the girl in the center. The boy dancing with the doll may then offer the doll to any boy dancing and claims his partner, handing him the doll in exchange.



Yale and Harvard boat race.

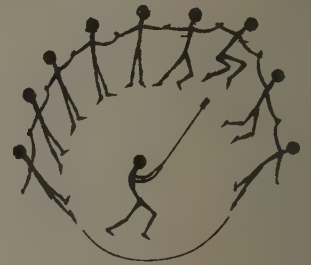
Have two captains choose sides, include every one in the room. Have each captain then choose two men for his crew. Supply small rugs about 4 by 2 feet. Each captain stands in the center of his rug with his crew seated on the rug, one before him and one behind him. The captain faces forward and the crew backward. At a signal the two boats with their captain and crew race around a chair (or a girl) placed at the further end of the hall. The race course is around the buoy and back to the starting point. The sides chosen by the two captains cheer their own team. The crew may push with hands or feet or use any method of progression but the boat must move with the captain upon it, around the buoy and back. The loosing side sings for the winners to dance.

*Boys in Girls Circle and Girls in Boys Circle.*

Have girls form in one circle and boys in another. Take one girl from the girl's circle and place her in the center of the circle of boys, at the same time take a boy from the boys circle and place him in the girls circle. Have the circles dance around their central figure. At a signal stop and the person in the middle may choose a partner from the circle. The couple step outside the circle and dance. Repeat until all have secured partners.

Swing the Block.

Have oblong block of wood about 2 x 4 inches long fastened to a stout string about 4 or 5 yards long. One boy stands in the circle of boys and swings the block—keeping it upon the floor as it swings. He advances toward any part of the circle and the boys in the circle must jump over the block as it swings by. If the block strikes their feet they must take their seat. Those left standing after three or four swings of the block, may take partners and dance.

*Menu.*

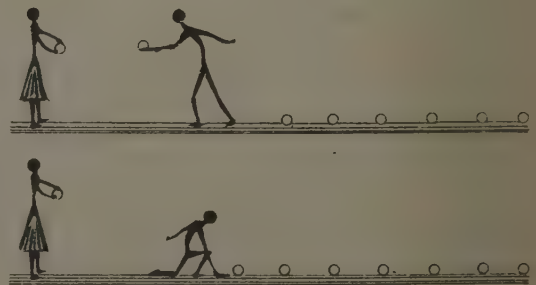
All boys on one side of room, all girls opposite. Have several duplicate menu cards and hand them to the girls. Have cards with one item of the menu written on it in large letters. Give one of these cards to each boy. Have the girls step forward in turn and order an item from the menu and pass the menu to the next girl. The boy holding the card with this item on it steps forward upon hearing the order, and they dance off. Thus: *Girl*; "I'll take lobster, please." *Boy, stepping forward*. "Here I am."

Lemons.

Form boys in line of twos facing girls who are in single line, each with a lemon in their hand. First two boys advance and after making their very best bows, ask the girl to dance. She looks at them both and then hands one the lemon and dances off with the other. The boy with the lemon passes to the back of the boys line where he awaits the next unfortunate lemon bearer and together they join the line of boys. Continue until all are dancing. Many times a boy receives as many as three or four lemons much to the joy of the other boys and to himself!

*Penny Race.*

Divide the room into two sides. Select a boy from each side and have them each choose a girl. The two girls thus selected stand at the head of the starting line, and hold a small tray or cup into which the boys must drop their pennies. Place seven pennies in a line on the floor about three feet apart. Give each boy a table knife. The two boys stand beside the girls and at a signal run forward and try to pick the pennies up with the knife without using their other hand or pushing the penny against any object. After the penny is safe on the knife they must run back with it to their girl without dropping it off the knife and drop it in the cup held by the girl. The boy who first gives his waiting girl all the pennies may dance and all his side.



The King of the Barbarees.

(English Singing Game.)

Arr. by Elizabeth Root.

O will you sur-ren-der, O will you sur-ren-der, To the King of the Bar - ba - rees? We
won't sur-ren-der, We won't sur-ren-der, To the King of the Bar - ba - rees

Children line up in couples; First two face each other and join hands, these two represent the castle and step away from the others 6 or 8 feet. The next two separate and stand at either side of the couple behind them. This couple which is now in the center are the King and Queen, and the two outside children are the guards. The children still in couples back of the King and Queen are the trusty soldiers. The first and second couple immediately behind the King and Queen step out to their left and march around the castle toward their left, singing "O, will you surrender, O, will you surrender, to the King of the Barbarees." The castle singing responds: "We won't surrender, we won't surrender, to the King of the Barbarees."

The soldiers then sing, still marching around the castle: "We'll tell the King, We'll tell the King, the King of the Barbarees!"

And the castle singing replies: "You may tell the King, You may tell the King, the King of the Barbarees!"

The two couples now march to the King and making him a low bow, they sing: "Good morning, good King, good morning good King, we have a complaint to make: They won't surrender, they won't surrender, to the King of the Barbarees."

The King with a sweep of his right arm towards the soldiers back of him, says: "Take four more of my trusty soldiers." The original couple return to the castle followed by four more soldiers from the line. They march around the castle and demand its surrender as described above. Again they make their complaint to the King, who continues to enlarge their force until his entire resources are exhausted with the exception of the two guards standing at either side. The King now says: "Take my Queen."

The Queen marches around the castle calling upon them to surrender, but with no better result, and again they bring their complaint to the King, who says: "I will come myself then." With the two trusty guards at each side the King followed by all his soldiers, marches around the castle calling upon them to surrender, which they refuse to do. At this the King, Queen and all their followers, move off a few paces and face the castle. The soldiers line up two by two in front of the King and Queen who stand at the rear of the line; and the game proceeds by each soldier throwing himself upon the joined hands of the two children representing the castle. If he succeeds in breaking down their hands he may stand back of the King, but if he fails he must stand back of the Queen. This continues until the King and Queen have each tried their strength upon the resisting castle.

The children must bear in mind that when the soldier succeeds in breaking down the hands they stand back of the King and when they lose they stand back of the Queen, and the last to try is the Queen. The score is then counted. If the number is greater on the Queen's side the Castle has won. If on the King's the King has won.

This game may finish by the two sides facing one another and having a tug of war.

Vol. III.

16 Hinman Gymnastic Dancing. Chicago.

Chicago
All join hands in one big circle.
Skip to left 1st eight measures.

All stretch R. hands towards centre of circle 9th and 10th measures.

Looby Loo.

Chicago 1884-
Mrs. Hubbard-

All stretch R. hands out of circle 11th and 12th measures.

All shake R. hands towards centre of circle 13th and 14th measures.

All turn round on spot, 15th and 16th measures. Repeat for following verses, using left hand etc.

2 Here we dance looby loo etc. 3 Here we dance looby loo etc. 4 Here we dance etc. 5 Here we dance etc. 6 Here we dance etc.
All your left hands in etc. All your right feet in etc. All your left feet in etc. All your little heads in etc. Put your whole self in etc.

Round and Round the Village.

Miss Bennett. Leicester, England, 1909

A fourth of those taking part stand outside of the circle formed by others. Those in circle join hands arms high. Those outside are called "Villagers," and run to left outside of circle during first verse. "Villagers" go in and out the arches during second verse.

Stand before partner. 3d verse. Those selected follow the villagers around the inside of circle 4th verse. Each "Villager" turns and bows to the person whom he has chosen, 5th verse. Repeat by "Villagers" going into circle and the chosen partner becomes a "Villager."

2. In and out the windows etc. 3. Stand and face your partner etc.
4. Follow her on to London etc. 5. Bow before your partner etc.

Suggested by
"Children's Singing Game"
By Alice B. Gomme 1894

Green Grass.

All children join hands in one long line-

Select three or four children to stand facing

line. The line advances, skipping, during measures 1 & 2 Retreat skipping, measures 3 & 4- Line walks forward measure 5- and hold out hand 6- Stand still and point to "black bird" 7 & 8- Line step backward 9-10 & forward on 11-12- The child at the left end of the line goes forward and invites the first child of those standing alone, measure 13, and is refused. During measures 14 to 17 the line joins hands & skips in circle- singing first verse. Break into line at 17th measure leaving head child at foot. Now each child goes forward and repeats the question meas. 13. with asking number two of the group, who accepts and the line joins hands & skips in circle singing 2d verse, taking the new little play fellow with them. Repeat whole game until all are in the long line.-

Here we come up the greengrass, the greengrass, the greengrass Here we come up the green grass

Measures 1, 2, and 3 are shown with treble and bass staves. Measure 1 has a triplet of eighth notes in the treble and a single eighth note in the bass. Measure 2 has a single eighth note in the treble and a triplet of eighth notes in the bass. Measure 3 has a triplet of eighth notes in the treble and a single eighth note in the bass.

Dus - ty dus - ty day Fair maid, Fair maid, give your hand to me, And I'll

Measures 4, 5, and 6 are shown with treble and bass staves. Measure 4 has a single eighth note in the treble and a triplet of eighth notes in the bass. Measure 5 has a single eighth note in the treble and a triplet of eighth notes in the bass. Measure 6 has a single eighth note in the treble and a triplet of eighth notes in the bass.

show you a black-bird, a black-bird on a tree Well all go a rov - ing

Measures 7, 8, and 9 are shown with treble and bass staves. Measure 7 has a single eighth note in the treble and a triplet of eighth notes in the bass. Measure 8 has a single eighth note in the treble and a triplet of eighth notes in the bass. Measure 9 has a single eighth note in the treble and a triplet of eighth notes in the bass.

Rov - ing side by side I'll take the fair - est I'll take her for a ride.

Measures 10, 11, and 12 are shown with treble and bass staves. Measure 10 has a single eighth note in the treble and a triplet of eighth notes in the bass. Measure 11 has a single eighth note in the treble and a triplet of eighth notes in the bass. Measure 12 has a single eighth note in the treble and a triplet of eighth notes in the bass.

(Will you come, No naugh-ty Miss she wont come out, wont come out, wont come out,
(out to play } Yes now we've got our bon - ny lass, bon - ny lass, bon - ny lass,

Measures 13, 14, and 15 are shown with treble and bass staves. Measure 13 has a single eighth note in the treble and a triplet of eighth notes in the bass. Measure 14 has a single eighth note in the treble and a triplet of eighth notes in the bass. Measure 15 has a single eighth note in the treble and a triplet of eighth notes in the bass.

Naugh - ty Miss she wont come out to help us with our danc - ing.
Now we've got our bon - ny lass to help us with our danc - ing.

Measures 16 and 17 are shown with treble and bass staves. Measure 16 has a single eighth note in the treble and a triplet of eighth notes in the bass. Measure 17 has a single eighth note in the treble and a triplet of eighth notes in the bass.

Suggested by
"Children's Singing Game"
By Alice B. Gomme 1894.

The Roman Soldiers.

(English Singing Game.)

Arr. by Elizabeth Root.

Have you an - y bread and wine? For we are the Ro - mans;

Have you an - y bread and wine? For we are the Ro - man Sol - diers.

Children form in two straight lines facing each other. One line represents the English. One line represents the Romans. The Romans march forward toward the English line (meas. 1-2) and repeat to place (meas. 3-4) Forward again (meas. 5-6) again retreat (meas. 7-8) The Romans sing verses 1-3-5-7-9-11-13-15.

The English soldiers march forward toward the Roman line (meas. 1-2) and repeat to place (meas. 3-4) Forward again (meas. 5-6) again retreat (meas. 7-8) The English sing verses 2-4-6-8-10-12-14-16.

At the finish of the 16th verse all shout "Shoot! Bang! Fire!" and all the soldiers drop on the floor. Stand in your place and support your right elbow with your left hand; then form into one big circle singing as you march, verse 17. Continue holding your elbow and lift your right foot off the ground and hop on your left, singing verse 18.

Cover your right eye with your right hand and continue hopping on your left foot and supporting your elbow during the singing of the 19th verse.

1
Have you any bread and wine?
For we are the Romans;
Have you any bread and wine?
For we are the Roman Soldiers.

2
Yes, we have some bread and wine.
For we are the English
Yes, we have some bread and wine
For we are the English Soldiers.

3
Then we will have one cup full
For we are the Romans
Then we will have one cup full
For we are the Roman Soldiers.

4
No you shan't have one cup full
For we are the English
No you shan't have one cup full
For we are the English Soldiers.

5
Then we will have two cups full
For we are the Romans
Then we will have two cups full
For we are the Roman Soldiers.

6
No you shan't have two cups full
For we are the English
No you shan't have two cups full
For we are the English Soldiers.

7
We will tell the Pope of you
For we are the Romans
We will tell the Pope of you
For we are the Roman Soldiers.

8
We don't care for the Pope or you
For we are the English
We don't care for the Pope or you
For we are the English Soldiers.

9
We will tell the King of you
For we are the Romans
We will tell the King of you
For we are the Roman Soldiers.

10
We don't care for the King of you
For we are the English
We don't care for the King of you
For we are the English Soldiers.

11
We will send our cats to scratch
For we are the Romans etc.

12
We don't care for your cats or you
For we are the English etc.

13
We will send our dogs to bite
For we are the Romans etc.

14
We don't care for your dogs or you
For we are the English etc.

15
Are you ready for a fight
For we are the Romans etc.

16
Yes, we're ready for a fight
For we are the English etc.

17
Now we've only got one arm
For we are the { Romans
English
Now we've only got one arm
For we are the { Roman
English Soldiers.

18
Now we've only got one leg.
For we are the { Romans
English etc.

19
Now we've only got one eye etc.

HINMAN GYMNASTIC DANCING
Chicago.

The Muffin Man

Game arranged by Elsie A. Catlin

Music harmonized by
Elizabeth Root.

Oh, have you seen the Muff-in Man The Muff - in Man, the

Muff - in Man Oh, have you seen the Muff-in Man Who lives in Dru - ry Lane.

Oh, have you seen the Muffin Man
The Muffin Man, the Muffin Man
Oh, have you seen the Muffin Man
Who lives in Drury Lane.

Oh, yes we've seen the Muffin Man
The Muffin Man, the Muffin Man
Oh yes we've seen the Muffin Man
Who lives in Drury Lane.

Two have seen the Muffin Man etc.

Four have seen the Muffin Man etc.

All have seen the Muffin Man etc.

One large circle with hands joined, skipping to the left. A child stands in the center and chooses a partner from out the big circle by skipping toward the chosen one and offering both hands on the words "Oh yes we've seen the Muffin Man."

The two occupying the center now join both hands and sing "Two have seen the Muffin Man." to the end of this verse.

At the beginning of the next verse these two choose partners from out the ring and the four join hands singing "Four have seen the Muffin Man."

This is repeated until all are chosen, and the big circle sings "All have seen the Muffin Man" with the circle moving in the contrary direction.

Green Sleeves

"Green sleeves and yellow leaves,
The girls and boys they dance a pace,
To earn some money to buy some lace,
To lace my lady's green sleeves."

ELIZABETH ROOT.

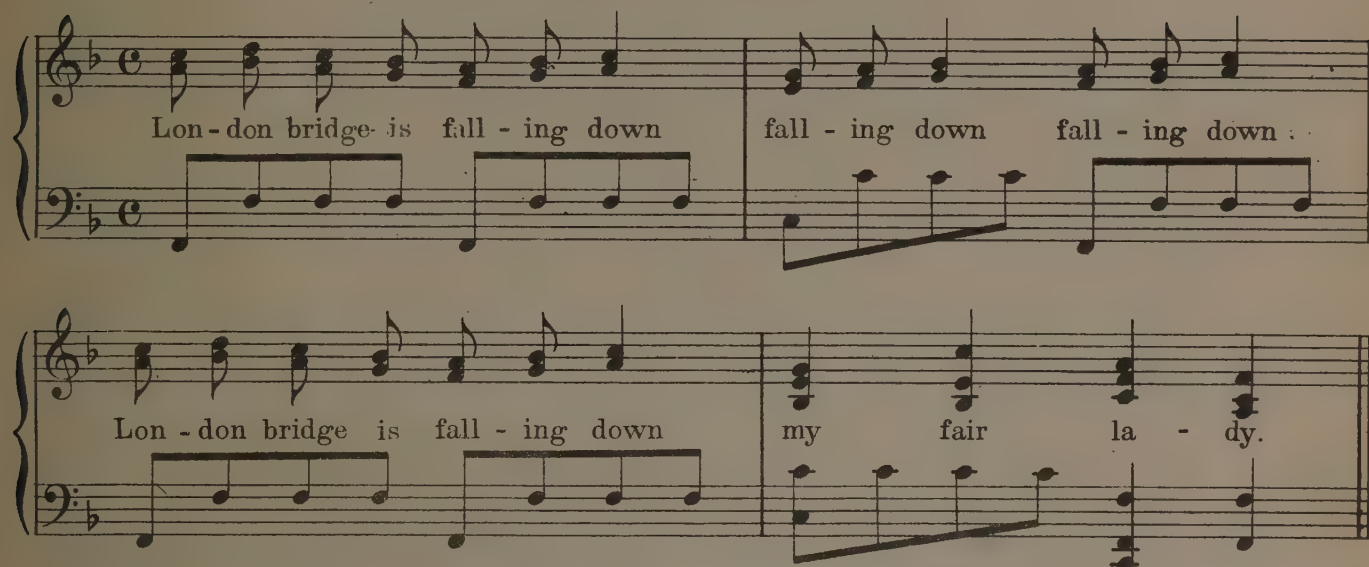
The musical score is written for piano in 6/8 time. It consists of three systems of music. The first system, labeled 'A', begins with a triplet of eighth notes in the right hand. The second system contains two endings: the first ending leads to the second ending, and the word 'End.' is placed between them. The third system, labeled 'B', starts with a new melodic line and includes a first ending that leads back to section 'A'.

Lines of six couples - Skip into desired place (Meas. 1-8) First four cross right hands, skip clockwise in star (meas. 9-12) Face the other way, cross left hands, form a star, skip counter-clock (meas. 13-16) As seen from the front, even numbers make arches; and skip forward. Uneven numbers join hands and skip backward under arches (meas. 17-18) Uneven couples now make arches and come forward; even numbers going backward (meas. 19-20) Repeat this (meas. 21-24) This leaves original uneven couples in their original place. The first couple join hands and skip turning as they go, to the further end of the line, while the other couples join hands and skip on spot, turning completely twice.

The whole dance is repeated until the original first couple again reach their place in the front

A splendid dance to use for the opening of a Dance Festival. Any number of groups of six can be used, and the effect is very joyous. The step is suited to out doors - grass or clay - or it can be used to advantage on a small stage or in a big hall.

London Bridge



Two children are chosen to represent the bridge. They stand facing each other with hands clasped, holding their arms up as high as possible to form an arch. The other children stand in a long line, either in twos or side by side (depending upon the number taking part.) Those who are passing under arch sing the first and each alternate verse. The two who make the arch sing the second and each alternate verse. At the words "here's a prisoner I have got" the children forming the arch lower their arms and stop one (or one couple) in the line who is passing under the arch at that time. When the last verse is sung, the prisoner is taken away and the rest of the children fall in line weeping.

1. London bridge is falling down, falling down, falling down
London bridge is falling down, my fair lady.
2. Build it up with iron bars, etc.
3. Iron bars will rust away, etc.
4. Build it up with pins and needles, etc.
5. Pins and needles rust and bend, etc.
6. Build it up with penny loaves, etc.
7. Penny loaves will tumble down, etc.
8. Build it up with gold and silver, etc.
9. Gold and silver I have not got, etc.
10. Here's a prisoner I have got, etc.
11. What's the prisoner done to you, etc.
12. Stole my watch and broke my chain, etc.
13. What'll you take to set him free, etc.
14. One hundred pounds will set him free, etc.
15. One hundred pounds we have not got, etc.
16. Then off to prison he must go, etc.

Sellenger's Round.

or

"THE BEGINNING OF THE WORLD"

Harmonized by Elizabeth Root.

The musical score is written for piano in 6/8 time. It consists of four systems of two staves each (treble and bass clef). The melody is primarily in the treble staff, with the bass staff providing harmonic support. The score is divided into 16 measures, numbered 1 through 16. Measures 1-4 form the first phrase, measures 5-8 the second, measures 9-12 the third, and measures 13-16 the fourth. The key signature has one sharp (F#), and the time signature is 6/8. The notation includes various rhythmic values such as eighth, sixteenth, and dotted notes, as well as rests and accidentals.

Among the dances popular in Queen Elizabeth's time was a dance called "Sellenger" or "Sillinger" and the tune is thought to be one of the oldest now in existence. It is mentioned by Taylor in his book called "The World Runs on Wheels" as "The Beginning of the World." There is a description of this old dance in Playford. It reads as follows:

"The dancers take hands, and go around twice and back again; then all set, turn, and repeat; then lead all forward and back, and repeat; two singles and back, set and turn single, and repeat; sides all, and repeat; arms all, and repeat; danced as often in circles as in parallel lines."

It is also included in many records of May Day customs, and is said to date back to 1450. It seems to have been the favorite tune to which the villagers danced about their Maypole.

To-day it has been revived by Cecil Sharp, and through his efforts, and the efforts of the English Country Dance Society the dance is again quite extensively used.

(See Country Dance Book IV - Novello & Co.)

Sellenger's Round.

23

This dance can be used very successfully around a May Pole or as the big opening dance for an outdoor pageant. All ages enjoy it and both sexes and it never fails in its appeal to an audience.

SELLENGER'S ROUND.

In looking up references about the Morris dances in the Avery Library at Columbia I came across the following, written by Heywood in 1607, taken from "Fayre Mayd of the Exchange." M.W. H.

J.Slime--"I come to dance, not to quarrel, cousin; what shall it be-- Rogers?" (*Roger de Coverly.*)

Jem---"Rogers, No! We will dance "The Beginning of the World!"

Sisly---"I love no dance as well as "John come kiss me now."

Jem--- "I that have 'ere now deserved a cushion, call for "The Cushion Dance."

R.Brick--- For my part, I love nothing so well as "Tom Tyler."

Jem--- "No! We will have "Hunting the Fox!" (*A Hunting We Will Go.*)

J.Slime--- "The Hey! the Hey! There's nothing like the Hey!" (*Morris Hey?*)

Nick--- I have said-- and do say-- and will say again--

Jem--- Every man agree to have it as Nick says.

All--- "Content!"

Nick--- It hath been-- it now is-- and it shall be--

Sisly---"What, Master Nickolas, what?"

Nick---"Put on your Smock, O' Mondy!"

Jem--- "So the dance will come cleanly off? Come, for God's sake agree on something. If you like not that put it to the musicians, or let us speak for all, and we'll have "Sellenger's Round!"

PART I.

All join hands in a circle. Slip or Galop to left seven counts and hold. (Meas.1 to 4.) Slip back to place. (Meas.5 to 8.) Face partner and "set" (Meas.9 and 10.) (*See diagram below.*) "Turn a single." (Meas.11 and 12.) (*See diagram below.*) Face partner and "set" (Meas.13 and 14.) "Turn a single." (Meas.15 and 16.)

PART II.

All join hands and run forward into circle and back. (Measures 1 to 4.) Repeat. (Measures 5 to 8.) "Set" and "turn single." (Measures 9 to 12.) "Set" and "turn single." (Measures 13 to 16.)

PART III.

"Sides all?" (Measures 1 to 8.) (*See diagram below.*) "Set" and "turn single." (Measures 9 to 12.) "Set" and "turn single." (Measures 13 to 16.)

PART IV.

"Arms all." (Measures 1 to 8.) (*See diagram below.*) "Set" and "turn single?" (Measures 9 to 12.) "Set" and "turn single" and bow to partner. (Measures 13 to 16.)

DIAGRAM of Measures 9 and 10. Arms at sides. "SET TO YOUR PARTNER" Leap left, leap right.

Meas. 9.		Meas. 10.	
Leap lightly on left to left.	Touch R. toe close to L. instep. Take weight for an instant.	Weight on left.	Leap lightly on right to right.
			Touch left toe to right instep.
			Weight on right.

DIAGRAM of Measures 11 and 12. "TURN A SINGLE" Turn on spot to left.

Meas. 11.		Meas. 12.	
Step on L. Turn $\frac{1}{4}$ to left on spot.	Step on R. Face out of circle.	Step on L. Continue to turn $\frac{1}{4}$ to left.	Step on R. Face center of circle.
Turn completely on spot to left. Be careful every count turns only $\frac{1}{4}$ of circle.			

DIAGRAM of Measures 1 to 4. PART III. Arms at sides. "SET TO YOUR PARTNER"

Face partner in circle--Run, passing partner-- Pass left shoulder--Start R. foot. (Meas.1-2.) Return to place. Pass R. shoulder-- left foot leads. (Meas. 3-4.) Start with foot away from partner. Turn in, toward partner.

Meas. 1.		Meas. 2.		Meas. 3.		Meas. 4.	
R. Run.	L. Run.	R. Run.	Bring L. to R. Turn to left on spot and face partner. No weight on left.	L. Run.	R. Run.	L. Run.	Bring R. to L. Turn to right on spot and face partner. No weight on right.
Partners face and cross over. Pass left shoulder to left shoulder.				Return to places. Pass right shoulder to right shoulder.		Repeat for Measures 5 to 8.	

DIAGRAM of Measures 1 to 4. PART IV. "ARMS ALL" Face partner. Hook right arms.

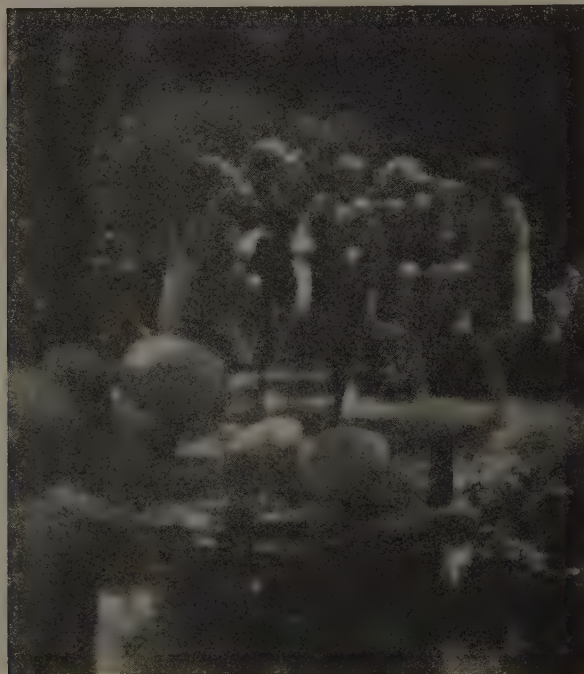
Turn in complete circle on spot and fall back into original place. (Measures 1 to 4.)

Hook left arms and turn in complete circle on spot and fall back into place. (Measures 5 to 8.)

Meas. 1.		Meas. 2.		Meas. 3.		Meas. 4.	
Run forward toward partner.		Hook right arms and circle on spot. Left arm at side.				Fall back into place.	
				Repeat with left arms for Measures 5 to 8.			



Sellenger's Round—Penn. State College



Dance of Trolles

Mrs. Young's Garden

Pho. by Robert Conklin



1st Grade
and Round the Village

University
of Chicago



3rd Grade
Klap Dance

Leicester, Engla



A Swedish May Pole erected near
Stockholm for May Day '07



Students of the University of Chicago dancing around the
May Pole on Field Day



Children at the Public School at Leicester, England, dancing around
the May Pole on May Day



Men and Women dancing around the May Pole
on the College Campus



Women Students dancing
off the Green

May Pole Dance.

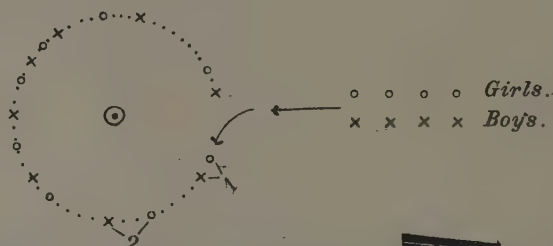
Come lasses and lads, take leave of your dads
And away to the Maypole hie—
The fiddler then begin to play,
And every girl did tripit, tripit, tripit to the men.
Westminster Drollery.

Leicester, England, '09.

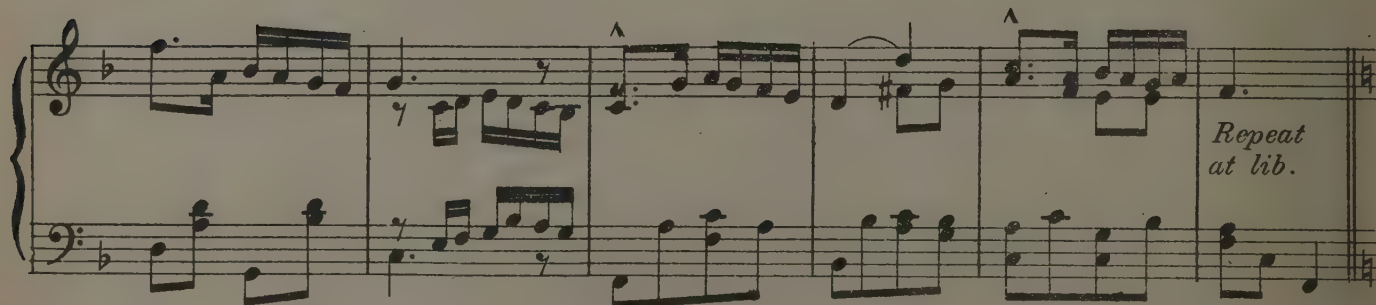
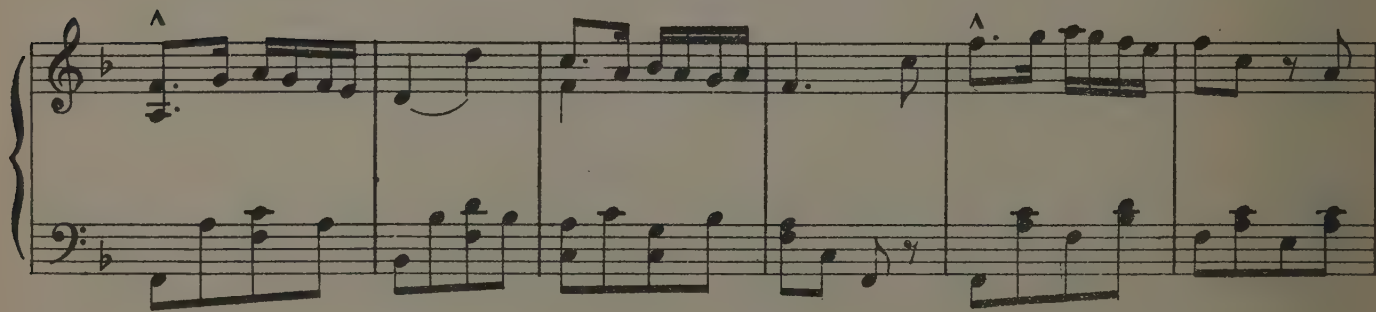
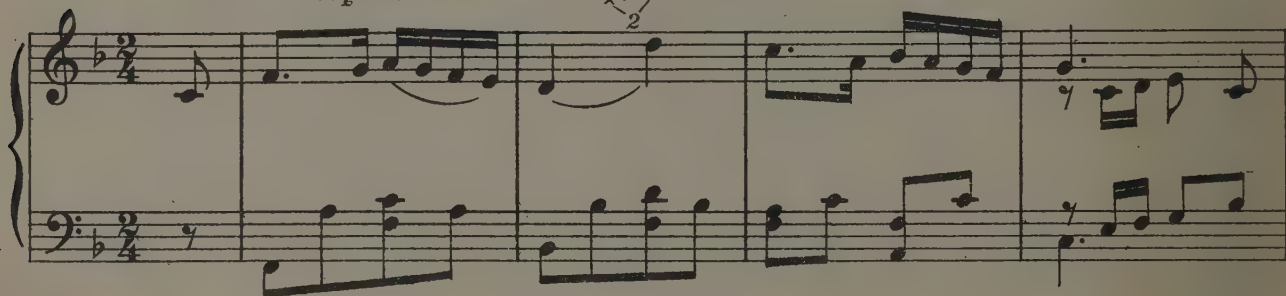
"For this is a holiday,
When every man did put off his hat to his lass
And every girl did curchie, curchie, curchie on the grass."
Westminster Drollery, 1671

Any even number of couples. End of braids looped. Form in couples.

- Boys and girls in couples at short distance from maypole. Girl's left hand in boy's right hand, run toward pole and encircle it. Stand still on reaching their own place.



I. Form in couples.



MAY POLE DANCE (continued).

II. Fetch Braids. Boys advance eight steps to pole, lift braids, one in each hand return eight steps to place. Face partner, lift hats, girls bow as they receive their braid. Step on the first beat of each measure.

Selected and arranged by Elizabet Root.

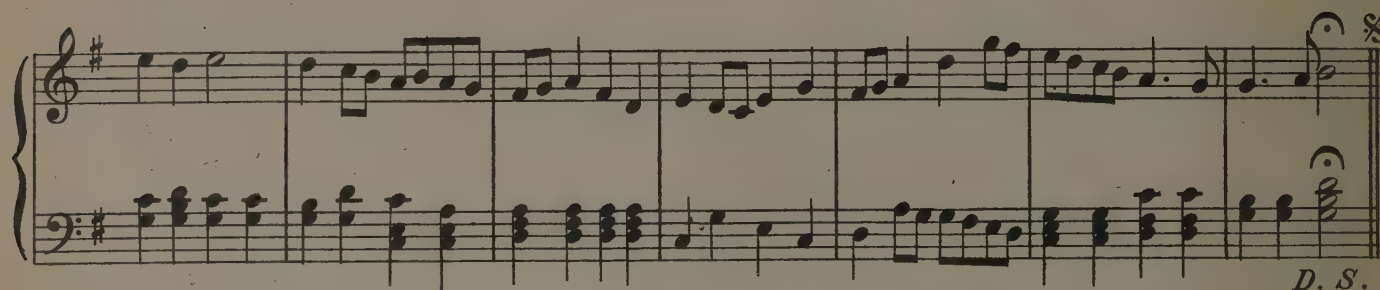
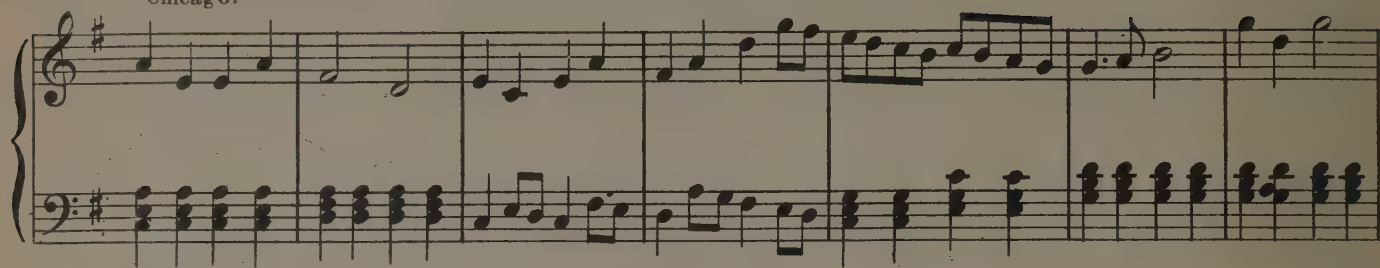
"MY LADY WIND"
From "Mother Goose Rhymes"
to music by J W Elliott

Musical score for "My Lady Wind" in 4/4 time, key of B-flat major. The score is arranged for piano and features eight measures. Measure 1 is marked *mf* and includes a first ending bracket. Measures 2 and 3 are marked with a second ending bracket. Measure 4 is marked with a third ending bracket. Measure 5 is marked *sostenuto* and includes a fifth ending bracket. Measure 6 is marked *cresc.* and includes a sixth ending bracket. Measure 7 is marked *f* and includes a seventh ending bracket. Measure 8 is marked with an eighth ending bracket. The score is written in a grand staff with a treble and bass clef.

III. Simple weaving. Girls hold braid in right hand. Boys hold braid in left hand. Face partner. Girls trip under boys braid eight steps. Boys trip under girls braid eight steps four measures. Weave to end of tune. Chord, children face around in opposite direction and unwind in same way. Boys finish the wind and commence the unwind. Skipping step. Use repeat of music for unwind.

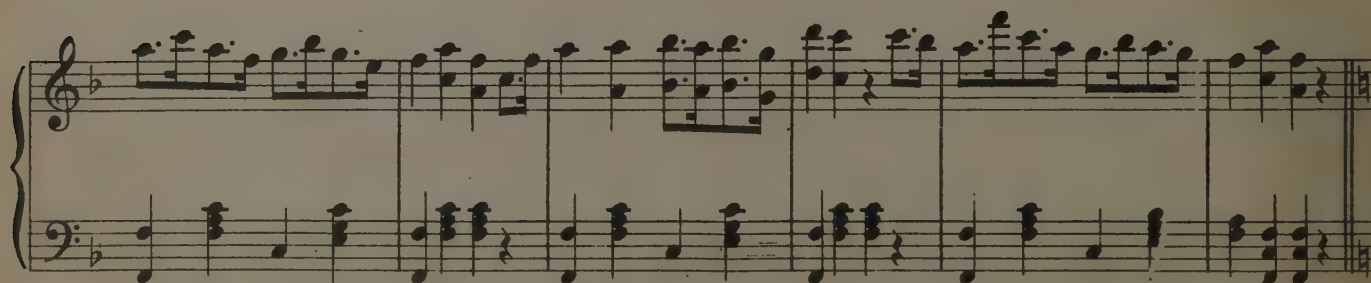
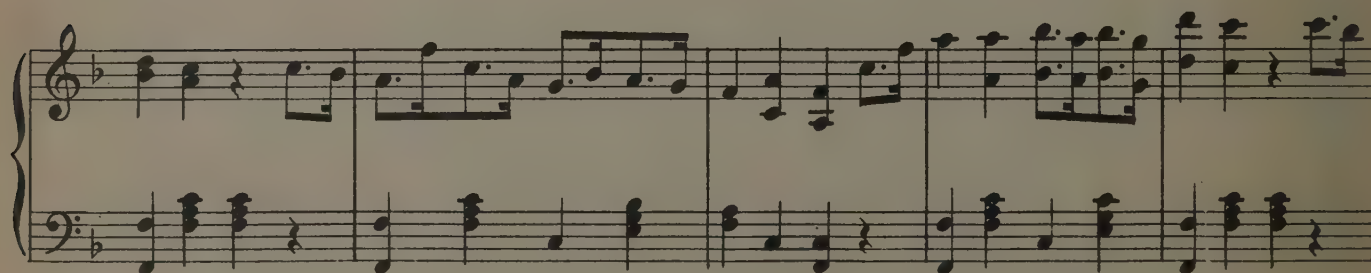
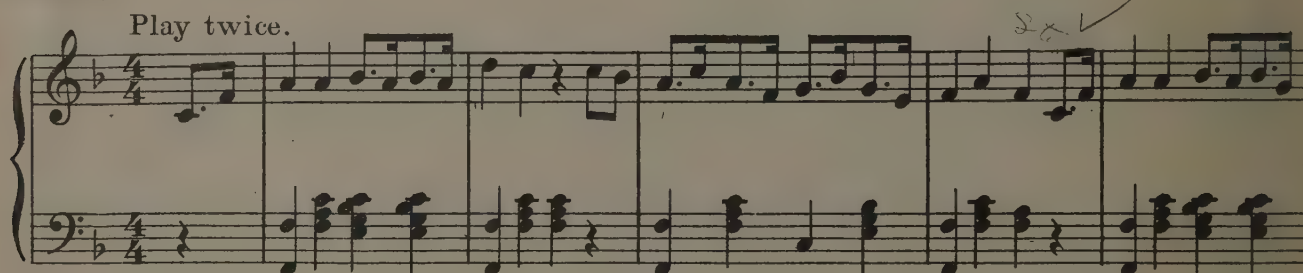
Musical score for "Simple weaving" in 4/4 time, key of D major. The score is arranged for piano and features three systems of music. The first system is marked "Play twice." and includes measures 1 through 4. The second system includes measures 5 through 8. The third system includes measures 9 through 12. The score is written in a grand staff with a treble and bass clef. The bass line features a repeating chord pattern in the first system and a more complex rhythmic pattern in the second and third systems.

MAY POLE DANCE (continued).



IV. Circle round pole:

Chord; loop braids on right wrist. Join hands and skip around pole in ring, wind and unwind to repeat of music.



MAY POLE DANCE (continued).

V. Double weaving.

Each girl take partner's arm. "1's" face right, "2's" face left. "1's" trip under "2's" braid. "2's" under next couple, etc. Chord unwind to repeat of music.

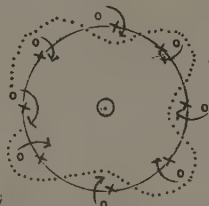
The musical score is written for piano in 2/4 time, featuring a treble and bass staff. The key signature has two sharps (F# and C#). The score consists of six systems of music. The first four systems are 4 measures each, while the fifth and sixth systems are 4 measures each, with the sixth system ending with a double bar line and a repeat sign. The melody in the treble staff is composed of eighth and sixteenth notes, often beamed together. The bass staff provides a harmonic accompaniment with chords and single notes. The final measure of the sixth system is marked with a fermata and the word "Fine.".

D. C. al Fine.

MAY POLE DANCE (continued).

VI. Basket weaving-Chord

Boys step forward toward pole two steps, turn, face girl, and drop on one knee, holding braid over shoulder. Girls run to right of partner toward pole, 2 measures. Girls run outward from pole, 2 measures, passing outside of next boy. Chord. Girls turn and unwind at repeat of music, and boys resume places.



- ⊙ Maypole.
- × Boys.
- Girls.

"BUTTERED PEASE" 18th Century
From "Old Country Dance and Morris
Tunes" Sel and Ed by Frank Kidson.
Arr. and selected by Elizabeth Root.

Con spirito

Play twice

VII. Stand in circle around pole and sing, hands joined.

Allegro vivace

forth to play On this their hol-i-day. For many a youth and maid-en danc'd

in the checkered shade; And young and old came forth to play on this their hol-i-day.

VIII. Play twice tent.

Tent. Chord. Face partner. Girls trip under boys braid, behind partner (Do Se Do) under his braid again and take next place to left. Four measurs, or 8 counts. Boys repeat girls' movement and finish one place further to right. Do this to end of tune. At chord all face in opposite direction and unwind to repeat of music.

MAY POLE DANCE (continued).

IX. Girls to pole. Girls hand braid to boy 4 measures. (Girls step on 1st of each measure).
Turn and walk to pole on bars 5 to 12. Turn and bow to partner in bars 13 to 16. Boys lift hats

Selected and arranged by Elizabet Root.

"THE NORTH WIND DOTH BLOW" From
"Mother Goose Rhymes" to music by J. W. Elliott.

Slowly

p 1 *cresc.* 2 *mf* 3 *dim.* 4 *p*

5 *cresc.* 6 *dim.* 7 *pp* 8

X. Girls skip to place.

Girls left turn and follow leader, skipping to places in and out among boys. Leader stops with her own partner. 2d girl goes behind them and stops with her own partner. 3d girl goes behind first couple and in front of 2d couple and stops with her own partner, etc. Boys wave hats, Last girl has completed circle and stops at her own place.

Selected and arranged by Elizabet Root.

"THREE LITTLE MICE"
From "Mother Goose Rhymes"
to music by J. W. Elliott.

1 2 3 4

5 6 7 8

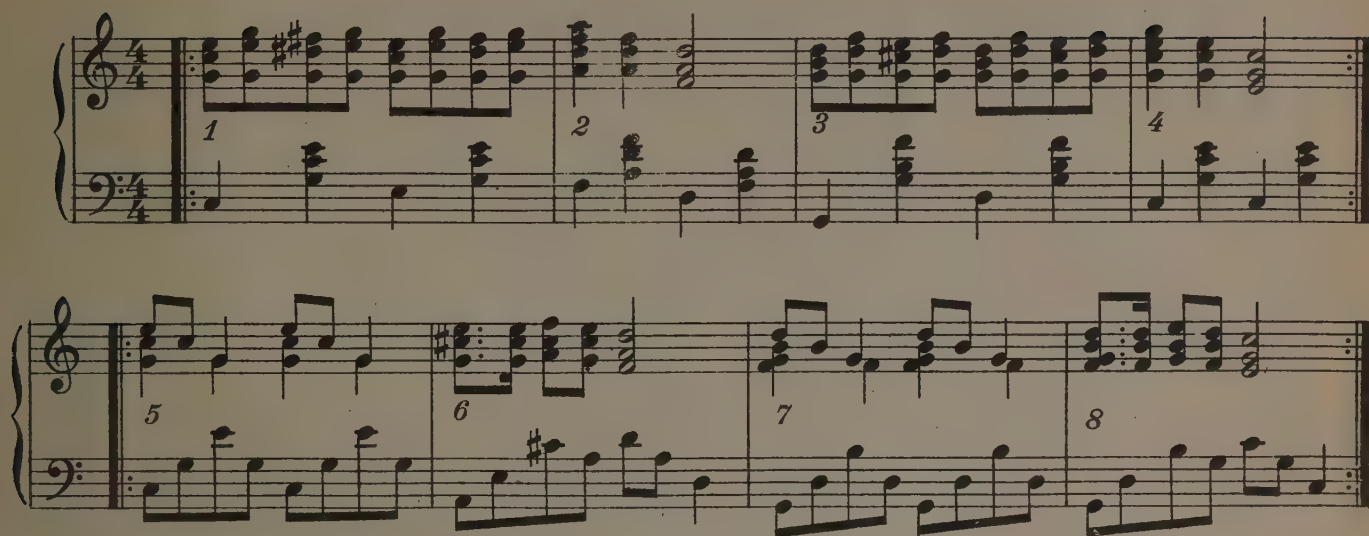
9 10 11 12

XI. (Play music for step IX, through twice). Boys take both his own and his partners braid to the pole (measures 1-8) Lay braids on grass at foot of pole and face partner. (measure 1-4) Waltz back to partner with right hand extended (measure 5-8)

XII. (Play music from step X) Follow the first couple off with a gay skipping step.

Grief Dance.

Kindness of Chalif New York.



All children join hands in circle.

1st half: All slide to left eight counts (1-2) All slide to right in circle (3-4) All walk toward center of circle, hands high, four steps (1) Walk backwards out into big circle (2)

Hungarian step (or both feet, one foot,) thus:

Couples face one another, place right hands at back of partner, at the same time hold left hands high, Jump on both feet (1) Jump on right foot and turn up left (and) etc. Continue this step maintaining this position (3-4)

2d half:

Face partner, join both hands "Rock with grief" thus:

Take four steps toward center of circle, facing partner, with side to center of circle, (5-6) Back into original circle (7-8) Two steps towards center (5) Two steps out into circle (6)

Repeat Hungarian Step (both feet, one foot) (7-8) Girls all move up to boy at left and repeat whole.

Pop goes the Weasel.

Form. $\begin{matrix} + & 0 \\ + & 0 \\ + & 0 \end{matrix}$

Pen - ny for a spool of thread, Pen - ny for a nee - dle

Head Couple down out-side and back (8 measures)
On repeat H.C. join hands down center and back (8 measures.)

That's the way the money goes, Pop! goes the wea - sel!

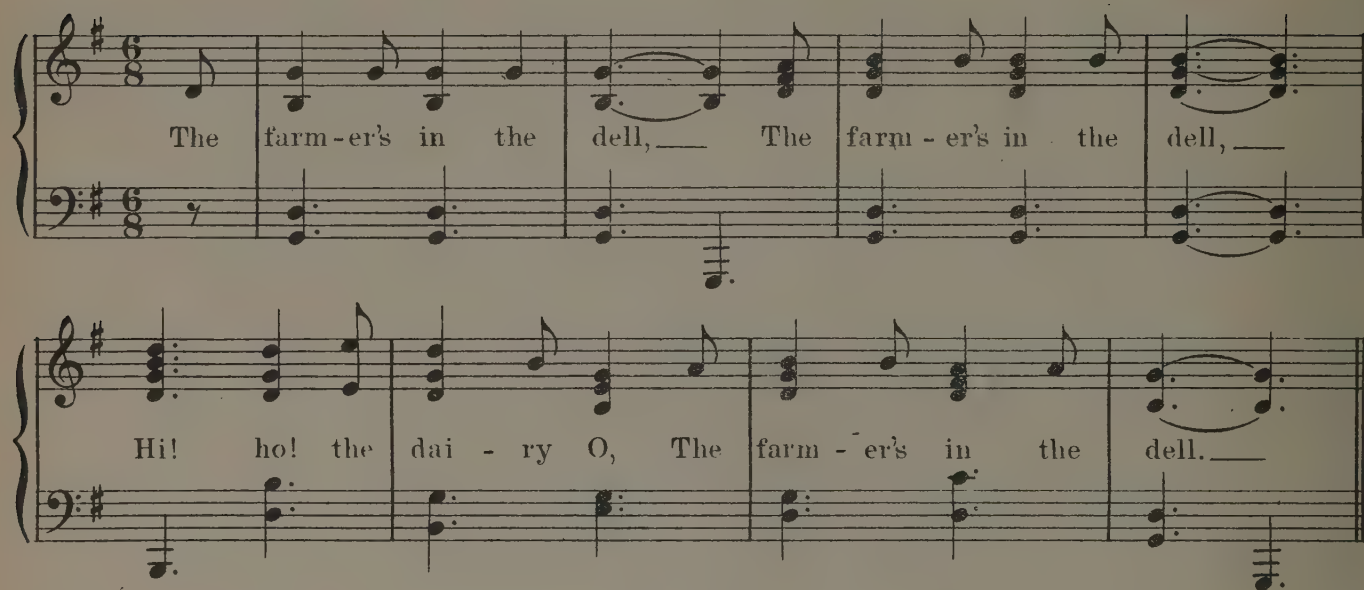
Head Couple-Three hands around

Pop!

with each child (8 measures for each)

Finale - Six hands around. (First 8 measures.) Head Couple go under 2^d & 3^d and up out-side to place. 2^d couple follow H.C. 3^d couple turn under own arms on "Pop" (measures 9-16)

The Farmer in the Dell



All join hands in one big circle. A child is chosen to stand in the center as the farmer, and at the end of the first verse he chooses a wife. The wife at the end of the second verse chooses a child. At the end of the third verse the child takes a nurse. At the close of the fourth verse the nurse selects a dog, and the dog selects a cat at the end of the fifth verse. The cat chooses a rat at the close of the sixth verse. At the close of the seventh verse the rat finds a cheese. At the end of the eighth verse the cheese stands alone, and the game is begun again by the cheese, who becomes the farmer. The entire circle sings as it dances around. And those in the center do the choosing only at the close of each verse.

1. The farmer's in the dell,
The farmer's in the dell,
Hi! Ho! the dairy-O,
The farmer's in the dell.
2. The farmer takes a wife, etc.
3. The wife takes a child, etc.
4. The child takes a nurse, etc.
5. The nurse takes a dog, etc.
6. The dog takes a cat, etc.
7. The cat takes a rat, etc.
8. The rat takes a cheese, etc.

Chicago.

A-Hunting We Will Go.

Arr. by Elizabeth Root.

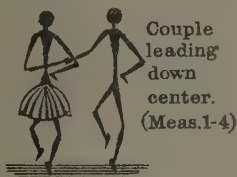
(English Singing Game.)

1 Oh, a - hunt - ing we will go, 2 a - hunt - ing we will go, 3 we'll

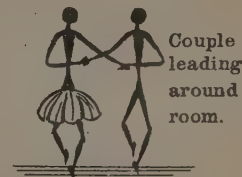
4 catch a lit - tle fox and 5 put him in a box, And 6 then we'll let him 7 go. 8

The children stand in two lines facing their partner. The head couple join right hands and skip down the center (meas. 1-4) then turn in, join left hands and skip back to place (meas. 5-8.)

The head couple then join both hands, right to right, left to left and skip around the room followed by the rest of the line. On reaching the position on the floor where the last couple was standing, they form an arch, and the couple which was second now leads under the arch and the children form into two lines as before, only now the second couple is head couple and the couple which was at the head is now at the foot. The dance is continued until all have been leaders.



422639



Nääs '07.

Doves.

To the wood-land flies a white dove, As it flies thus doth it

All the doves fly swift-ly up-ward, Soft-ly flut-tring as they

sing, "Here's a let-ter from your true-love Car-ried safe-ly on the wing."

go; "There is no hawk that can harm us," Hear them sing-ing soft and low.

Several doves carry letters and offer them to children in circle by kneeling to them and they remain still while the other children in circle fly around- Those chosen carry the letters next time.

Hey Little Lassie.

Swedish Ring Game.

Hey 1 lit - tle 2 las - sie will you have me 3 Here's

Form circle, several children run inside circle- Make bow to partner

gloves to wear if you will have me I'm from the east, You're from the west,

4 5 6 7

Offer both hands

Shake right fist Shake left fist

I've wood-en shoes, you've leather shoes, Pull in diff-'rent ways will we

8 9 10 11

Stamp right foot

Stamp left foot

Join hands & pull

As those who don't a - gree Pull in diffrent ways will we This I do see.

12 13 14 15 16 17

Run in circle

Join hands & pull

Run in circle

All join hands in big circle, send 5 or 6 children to form the inside group. Outer circle run sunwise, inner group run counter-sunwise. Inside group run toward chosen partner (meas.13) Offer both hands as if a pair of new gloves were stretched out upon them (meas.4-5) Shake your right fist at your partner, partner shake right fist at you (meas.6) both shake left fists (meas.7) both stamp right feet (meas.8) both stamp left feet (meas.9) Join both hands and pull in time with the music (meas.10-11) Run in small circle on spot sunwise (meas.12-13) Join hands and pull (meas.14-15) run in small circle on spot, both hands joined, counter-sun (meas.16-17) Those chosen from the out-side circle now take their place inside, and the game continues. Children enjoy this game up to age of 10.

Jag Gick Mig Ned Till Sjöastrand

(The Old, Old Man)

Nääs Sweden

1907

Music harmonized by
Elizabeth D. Root.

I took a walk a long the strand the sea - side strand, And there I met an old, old man with staff in hand. He greeted me so He greeted me so He asked me the name of my coun-tr-y, O Lo, I have come from bowing land, from bow - ing land, from bow - ing land, And he who can-not bow like this Comes not I'm sure from bow-ing land.

A circle of boys and girls (do not join hands). One child stands in the center while the others march around singing until they come to the word "met". They all stand still facing the Old Man and bow low to him on the word "greeting". At the beginning of the second verse they do the action suited to this verse and thus they bow, nod, clap, etc. suiting the action to the words. At "flying" they face in a circle and fly with extended arms sunwise. At "Froggyland" they continue in this same direction on toes with heels raised and knees bent and leap around the circle imitating a frog.

I took a walk along the strand

The seaside strand

And there I met an old, old man

With staff in hand

He greeted me so

He greeted me so

He asked me the name of my country, O

Lo, I have come from bowing land

(This to be sung three times)

And he who cannot bow like this

Comes not I'm sure from bowing land.

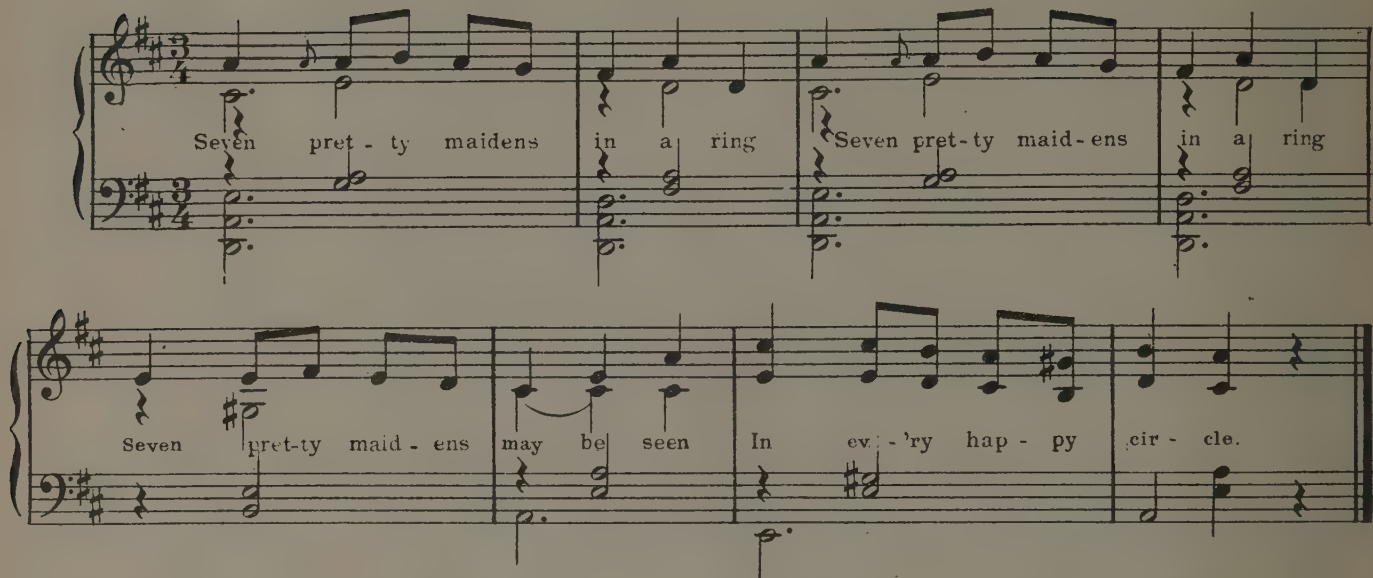
Insert the words "Nodding", "Clapping", "Flying", "Froggie", "Laughing", "Sneezing" in the place of "bowing", in the third verse, as the game is repeated.

Sju Vackra Flickor I En Ring

Seven Pretty Maidens in a Ring.

Näås, Sweden 1907

Harmonized by
Elizabeth D. Root.



Girls and boys form a large ring. Seven girls join hands inside. The outer circle run sunwise, the inside run in the opposite direction. At the words "Turn yourselves" the seven girls in the inside clap their hands and face around again joining hands, still moving in the opposite direction from the outside circle. At the word "Choose" each girl selects a partner who steps into the inside circle and stand facing one another with hands on hips and keeping time with the music by moving their heads from side to side.

At the word "Hand" clasp first right hand and then left hand. At "Now we will dance" the partners take both hand and skip around on spot until the end of the music. The girl then joins the outer circle and the boy stays inside and the dance is repeated from the beginning.

I Seven pretty maidens in a ring
Seven pretty maidens in a ring
Seven pretty maidens may be seen
In every happy circle.

II Girls stop and turn yourselves about
Girls stop and turn yourselves about
See how they're turning in and out
Within the happy circle.

III See I will prance and you will dance
See I will prance and you will dance
Take now the hand I give to you
And be my little partner.

IV Come let us dance the livelong day
Come let us dance the livelong day
Thus let us sing and dance and play
Dancing and prancing lightly.

Gossar Na De Lina

(Our Little Boys Awalking Would Go)

Rätarck, Sweden 1907

Harmonized by
Elizabeth D. Root.

When dancing they go Our big circle should know They have to dance just so When skipping to and fro. And

if you will be A good part-ner to me Then take my hand in danc-ing And sing quite lust-i - ly. For

Boom-fer-la - la, Boom-fer-la-la, Boom-fer-al-la - la For Boom-fer-al-la - la For Boom-fer-al-la - la. Then

if you will be A good part-ner to me Then take my hand in danc-ing And sing quite lust-i - ly For -ly.

All join hands in one big circle and move sunwise; a few boys in the ring march in the opposite direction. Use an ordinary inarching step and swing arms in time to the music, and at the words "If thou wilt be" each boy selects a partner and leads her by the hand into the ring, and marches along by her side until the words "For boomferalla" the partners inside the ring hook right arms and dance around with a hop step. At the last "And if thou wilt be" they hook left arms and hop around.

The outside ring at the words "Boomferalla" begin to move around by jumping first on both feet and then on one foot until the close of the verse. The chosen partner remains inside the ring and the game is repeated indefinitely.

I When dancing they go
Our big circle should know
They have to dance just so
When skipping to and fro.

III For boomferalla, boomferalla
Boomferalla-la
For boomferalla-la
For boomferalla-la.

II And if you will be
A good partner to me
Then take my hand in dancing
And sing quite lustily.

IV Then if you will be
A good partner to me
Then take my hand in dancing
And sing quite lustily.

Och Flickan Gar I Ringen

(And the Little Girl Goes in the Ring)

Nääs Sweden 1907

Music harmonized by

Elizabeth D. Root.

O boys come march with- in the ring, And move a- long with measured swing, Look round and choose a part- ner, "Come out and dance and sing." Hej hopp san sa fall-er- al- la - la, Hej hopp san sa fall-er- al - la la, See now I have a part - ner To dance a-round with me. Hej me.

All join hands in one big circle and march sunwise. A few boys in the inside march around in the opposite direction.

At the word "Choose" each boy inside the ring takes a partner. At the words "Hej hopp" the partners inside the ring place hands on own hips and dance with balancing step opposite each other. At the words "Now I have a partner" join hands with your partner and skip in small circle. The one chosen remains in the circle and the game continues.

O boys come march within the ring
And move along with measured swing
Look round and choose a partner
"Come out and dance and sing."
Hej hopp san sa falleralla la
Hej hopp san sa falleralla la
Now I have a partner
To dance around with me.

Ensam Går Jar Här Och Vankar

(Quite Alone I Wander)

Näås, Sweden.

1907

Harmonized by
Elizabeth D. Root.

1 2 3 4 5 6

Quite a-lone I search the woodland Look-ing for my long lost friend. See I of-fer you my hand

7 8 9 10 11 12

Will you come to join our band. Will you, as be-fore, with me. Dance both gay and trip-ping-ly.

13 14 15 16

17 18 19 20

Stand in a circle, girls inside, boys outside. Girls move counter-clock, boys move clock, both using marching step. Move around in opposite direction during the singing of the first four bars and their repeat. At the opening of meas. 5 shake hands with the person nearest to you. At the opening of meas. 9 walk in skating position sunwise beginning with outside foot. At the beginning of meas. 11, and through meas. 12, run in a small circle with partner. For meas. 13-14 Pas de Quatre forward in open position beginning outside foot. For meas. 15-16 run in small circle with partner. Meas. 17-18, repeat Pas de Quatre step forward in open position. For meas. 19-20 run in small circle with partner, and at the close of meas. 20 drop hands and prepare to start the dance from the beginning. All through this ring game keep arms shoulder high when joining hands with partner.

Quite alone I search the woodland
Looking for my long lost friend. *Repeat.*
See, I offer you my hand
Will you come to join our band.
Will you, as before, with me.
Dance both gay and trippingly.

Räk eleken

(Number Song)

Nääs, Sweden.

1907

Harmonized by
Elizabeth D. Root.

1 to 20 only.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20

One two three four five six seven eight nine ten eleven twelve thirteen fourteen fifteen sixteen seventeen eighteen nineteen twenty.

20 to 40
60 to 80

5 6 7 8

40 to 60
80 to 100

9 10 11

12 13 14 15 16

1st 4 bars repeat count numbers from 1 to 20, last bars count numbers from 20 to 100. Each number is marked by the left foot.

Partners stand beside each other forming one circle, leaving a space between each couple.

The odd boy begins by running over in time to the music to the opposite side of the circle, whence he leads a girl back with him to his first place.

The boy or girl thus left without a partner crosses over in the same manner and takes a partner from the opposite side of the room, thus they continue until 100 is reached.

Jag Ser Daj

(I See You)

Näås, Sweden.
1907

Harmonized by
Elizabeth D. Root.

I see you, I see you, tra-la-la-la-la-la-la-la-la. I see you, I see you, tra-la-la-la-la-la-la-la. Can you see me? Yes I see you, You swing me and I'll swing you, Can you see me? Yes I see you, You swing me and I'll swing you.

Boys and girls in equal numbers are arranged facing one another. Two ranks on one side stand facing two ranks on the other side. Those in the rank at the rear place their hands on the shoulders of the front rank and play "peek a boo" with those standing opposite. Keep time with the music, looking first over the right shoulder of the person in front and then over the left shoulder. At the words "Can you see me" those in the rear clap their hands and passing at the right side of the person in front of them meet the partner from the opposite rank.

First hook right arms, then hook left arms, circle with a hop step singing the next four bars. Then separate and hook first right arms and then left arms with the person behind whom you were original standing. Do this for four measures. Then fall into place but with positions changed so that the front rank is in the rear.

I see you, I see you, tra-la-la-la-la-la-la-la	○	○	○	○	○
I see you, I see you, tra-la-la-la-la-la-la	+	+	+	+	+
Can you see me, can you see me					
You swing me and I'll swing you	○	○	○	○	○
Can you see me, can you see me	+	+	+	+	+
You swing me and I'll swing you.					

Förtrodeliga Band

(I Took a Walk One Evening)

Nääs Sweden

1907

Music harmonized by

Elizabeth D. Root.

All boys join hands in one big circle. All girls inside moving in the opposite direction. During the first verse each girl invites some one to follow her, and at the beginning of the 2nd verse turn and offers her right hand, then her left hand. At the beginning of the second half of the 2nd verse pull arms alternately—"run in circle"—until the end of the verse.

Third verse walk forward in skating position, and at the second half of 3rd verse face your partner and pull arms alternately and dance in circle on spot.

1.
I took a walk one evening
Across the meadows sweet,
I took a walk one evening
Across the meadows sweet.
And there I met a maiden
So pretty and so neat, neat, neat
And there I met a maiden
So pretty and so sweet.

2.
She gave to me a welcome
She gave to me her hand
She gave to me a welcome
She gave to me her hand
We'll sing and play together
A skipping hand in hand
We'll sing and play together
A skipping hand in hand.

3.
We've clapped our hands together
We've joined our hands secure
We've clapped our hands together
We've joined our hands secure
We've vowed a friendship faithful
Forever to endure
We've vowed a friendship faithful
Forever to endure.

Kulldansen

(Oh, Come Away)
Mora-Sweden-1907

Harmonized by
Elizabeth D. Root.

Allegretto

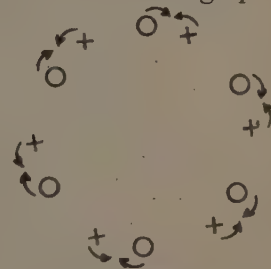
O will you dance Yes, I will dance, And I'll go danc-ing with my Kul - la. O

Kul - la. Kul - la, Kul - la, Kul - la, Kul - la, Kul - la, Hej! Kul - la, Kul - la, Kul - la,

Kul - la, Kul - la, Hej! Hej, so dance I with my Kul - la.

The circle consists of girls and boys standing in partners with the girl at the right of the boy. Partners face one another. Bow to the person back of you on the word "dance," then bow to your own partner on the second mention of the word "dance," and do Bleeking step, facing your partner, to the end of measure 4; thus: Place weight on right foot kick left foot forward, toes up, change feet. Do this alternately, first with left foot then with right foot. Repeat from the beginning. Clap own hand, swing partner, with both hands going sunwise (meas. 5-6). Retain partner's hands but swing counter-sun (meas. 7-8). Push girl up and stand ready for your new partner who is coming up at the right of the boy. (Meas. 9-10)

O will you dance
Yes, I will dance
And we'll go dancing with our Kulla
Kulla, Kulla, Kulla, Kulla, Kulla, Hej!
Kulla, Kulla, Kulla, Kulla, Kulla, Hej!
Hej, so dance I with my Kulla.



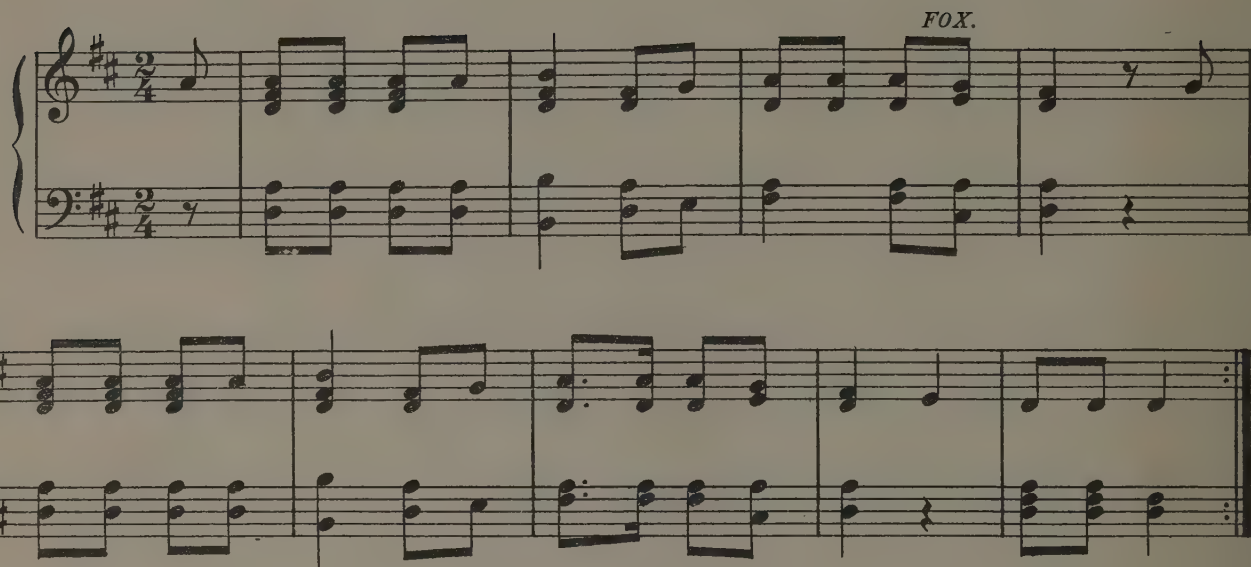
2nd verse: Repeat your bows but at the beginning of meas. 3 join right hands and extend the left foot with the left toe raised. Hold it beat 2 and 3, change hands and the position of your feet for meas. 4.

Repeat chorus as above, beginning with Kulla, Kulla etc.

3rd verse: Repeat your bows. Boy step behind partner place both hands upon her hips. Look over her right shoulder at her partner and extend her right foot (meas. 3). Change feet and look over left shoulder (meas. 4).

Repeat chorus, beginning Kulla, Kulla etc.

Fox and Geese

*Skänsen '07.**Swedish*

Select one child to be the Fox. Select one child to be the Mother Goose. The Mother Goose is given the privilege of selecting four goslings, who form in a long line behind her with their hands on one another's waist. The game opens with the Goose standing before the fox with arms outstretched asking the following questions:

Goose. Is Mr Fox at home?
 Fox. Yes.
 Goose. What is he doing?
 Fox. Sitting alone and chewing a bone.
 Goose. Is he hungry?
 Fox. Yes.
 Goose. What does he want to eat?
 Fox. One of your goslings.

At the close of this remark the fox tries to tag one of the goslings, but must be careful not reach under or over the extended arms of the Mother Goose. The most successful move the Fox can make is to dodge to the side and try to run around the Goose's arms. During this game of tag the music plays the accompanying tunes three times. If at the close of the third time the Fox has been unsuccessful he is turned into a gosling and takes his place at the end of the line, while the Mother Goose becomes the Fox, and the first gosling, the Mother.

If the Fox is fortunate enough to tag a Gosling the Gosling leaves the line behind the Mother Goose and is taken out of the game, and the Fox has a renewed chance.

This game can be used to cheer a class where the young people grow too solemn-and it always has the desired effect - It is most popular for children between the age of 8 and 14 and can be used out doors or in the Ball-room.

Those taking part, should be placed in the center of any sized circle-for all the circle enjoy the game almost as keenly as those taking part.

Ma's Piggiwigs.

Nääs '07.

Swedish Ring Game.

Ma's pig - gi - wigs are all you peo - ple all you peo - ple

1 2 3

Run in circle

all you peo - ple Ma's pig - gi - wigs are all you peo - ple

4 5 6

Select partner; turn left

all you peo - ple say how pray you play and they play.

7 8 9 10

turn right Arms high shake right finger shake left finger

Slower

All join hands in one big circle. Select three or four children to go in the center. The outer circle moves sunwise; the inner group of children moves counter-sun. Sing the song through completely moving in the two circles, with running step, the inner circle shaking their finger at those in the outer circle as they pass them. When the song is repeated the inner circle select partners from the outer circle, and with arms well extended turn them sunwise (meas. 1-4) Turn counter-sun (meas. 5-7) On measure 8 lift arms high. On measure 9 shake right finger; on measure 10 shake left finger. The game begins over again by those selected from the outer circle remaining in the inside.

Klappdans.

Swedish Ring Game.

Leksend '07.

1. Go in circle open position
2. " " " closed position

5 6 7 8 Bow 9 clap 10

Bow 11 clap 12 1. Clap partners hands then own hand turn left stamp
2. Shake finger 13 14 15 " " 16

Couples one behind the other, in big circle, facing sunwise. Boy take girl's left hand in his right hand. Polka step forward in circle (meas.1-3) Boy place girl before him, continue polka step in circle, both hands joined. Repeat Meas.1-3. Face your partner, bow (meas.9) Clap own hands 3 times (meas.10) Bow (meas.11) Clap own hands (meas.12) 3 times, clap partner's right. Clap own hands (meas.13) Clap partner's left, clap own hand (meas.14) Clap partner's right and both turn completely on spot to left (meas.15) Face partner and stamp 3 times (meas.16). Repeat Meas.9-16, only shaking first right finger (in meas.13) three times, then left finger 3 times (in meas. 14) instead of clapping hands. At the close of measure 16 the girl advances to the boy ahead on her three stamps, and the boy offers his hand to the girl behind him.

This dance is popular with all ages but is asked for more often by children from eight to ten years of age.

O'er the High Hill

Swedish Ring Game
Nääs '07.

O'er the high hill thro' the deep dale By the still pond where the

1 2 3 4

Form in two circles, one inside the other.

The inner circle

fairies dwell I'm searching for my su - gar plum We'll dance then till the

5 6 7 8

contain $\frac{1}{8}$ the number of the outer. (Inner circle) Move in opposite direction slowly

sun doth come Hey, hop! My su - gar plum Hey, hop! the sun doth come! O

9 10 11 12 13

until the word "Hey", offer hands,

turn chosen partner taken from outer circle

where are you, where are you where are you Here I am! O

14 15 16 17

Drop hands turn alone

clap & face partner

O'ER THE HIGH HILL (continued.)

The musical score is written for a piano accompaniment, featuring a treble and bass staff. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The melody is in the treble staff, and the bass staff provides harmonic support with chords and single notes. The lyrics are written below the treble staff, and measure numbers 18 through 29 are indicated below the bass staff. The score is divided into three systems, each with a specific instruction below it.

where are you where are you where are you here I am!
18 19 20 21

Spin alone in opposite direction *Clap & face partner*

Cock, cock-a cock-a, cock-a cock-a do! hark did you hear 'tis time we all flew
22 23 24 25

Join hands & circle *Circle other way*

So part we and find a new friend.
26 27 28 29

Stop, hold hands high, *drop heads and hands.*

Join hands in one big circle. Four or five children step inside and form an inner circle. The outer group moves sunwise; the inner group moves counter-sunwise. Move slowly until the word "Hey, hop," then the children in the inner group stand still and offer both hands to the nearest person and turns this partner slowly sunwise (meas. 11-12-13). They drop hands and each turn in circle on spot, with eyes shut, during measure 14-15-16. Clap hands and face partner on measure 17. Again turn on spot, with eyes shut, (meas. 18-19-20) Clap and face partner on measure 21. Join hands and circle again sunwise (meas. 22-23) Circle counter-sunwise (meas. 24-25) Stop, hold hands up high (meas. 26) slowly drop hands and step back on (measure 27-28) Stand quite sadly with head dropped, on meas. 29. Repeat game by chosen partner taking the inner circle.

One of the prettiest of all Swedish ring games, most loved by children between 8 and 10. It should be sung very softly and a little sadly at the last where "part we and find a new friend" here the music trails off like an echo but the words stop in the next to last measure.

SILENT CIRCLE — GOOD GAME

All the children stand in one big circle facing the center without joining hands. Two or three children go in the center of the circle and face the ring. Absolute quiet.

Each child in the center now beckons to anyone he chooses and the person chosen endeavors to gain the center of the circle and make a bow to the child who invited him into the circle without any noise. If they are successful and their bow is returned this chosen child remains in the center and the child giving the invitation steps into the big outside circle. If the invited child makes a noise the child in the center shakes his head and the invited guest retreats into the circle again, and the center child continues to beckon until someone is successful in reaching him without noise.

Today's the First of May.

Swedish Ring Game

*From Nääs Sweden '07.
and Leksand '07.*

(Dance of Greeting)

1. Form in circle with partner - ner- Polka open position Stop on "May"

2. March in opposite direction from partner, pass him to take next person.

Face partner & shake hands -

Form in a big circle with partner, boys inside, Polka in circle with partner in open position, stopping on the word "May" (meas. 3) (meas. 7) (meas. 9) Face your partner (meas. 10) Shake hands (meas. 11-12) Place your hand on your heart (meas. 13-14) and wave your hand at your partner (meas. 15-16)

The inner circle of boys now moves in a complete circle, counter sun wise, using either a skipping step or marching step, as they choose, until they again come to their partner, whom they pass and start the game over again with the next girl. The outer circle consisting of girls, skips or marches around sun wise, until they have passed their own partner and take the next person, with whom they repeat the dance. These two circles are danced to the repeat of the second half of the music, the children singing as they go.

This ring game can be danced by hundreds or by a small group of four or six. It has good action and children as well as "grown ups" enjoy taking part.

Snurrebocken.

Swedish Ring Game.

Skansen, Stockholm '07

mf In two's open position - Swing step

1 2 3

4 5 6 7

8 *f* Open position - Waltz step 10 11

12 13 14 15

Slower.

16 Bow to partner - 17 Both Bow out 18 Bow to partner 19

Stand in circle with partner, facing sunwise, boy take girl's left hand in his right hand. Do a slow swinging step like the waltz step, only without lifting the feet (meas. 1-3) beginning outside foot. Bring heels together and rest at the close of measure 6. Start the real waltz step, both beginning left (meas. 9-16) On the last half of measure 16 and measure 17 bow slowly to partner, with hands at side, both turn to left, the boy facing the inside of the circle, the girl facing out, bow slowly the last beat of measure 17 and measure 18. Continue to swing slowly to the left until facing partner again and bow, last beat of measure 18 and measure 19. Repeat this dance by girl advancing to boy ahead and boy dancing with the girl below him.

All children between nine and thirteen like the dignity of this dance - The music, too, has a decided charm for they hum it often. It is a good dance to use should the group be excited, it has a quieting effect.

Ellen Paul-Petersen
Denmark '07.

Shoe Maker.

Danish Ring Game.

The musical score is written in 2/4 time and consists of two systems of piano accompaniment. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. Each measure is accompanied by a numbered instruction for the dance steps.

Measure 1: Wind thread 1

Measure 2: unwind thread 2

Measure 3: Wax thread and 3

Measure 4: hammer- 4

Measure 5: Galop in circle to left 5

Measure 6: with partner- 6

Measure 7: Galop back to place & 7

Measure 8: move up one. 8

Stand in a double circle, boys inside girls outside; face your partner. Partners clinch own hands and place fists one on top of the other. Wind thread (meas. 1) thus: Bring right hand out and down, at the same time bring left hand in and up. Unwind thread, reverse the motion (meas. 2) Wax the thread thus: (meas. 3) Jerk elbows back vigorously, twice. Hammer, thus: (meas. 4) Clap on hands three times. Repeat measure 1-4. Boys offer both hands to partner, gallop four steps to boy's left (meas. 5-6) Gallop back to place (meas. 7-8) Repeat measure 5-8, girl move up to boy ahead at the end of measure 8.

A dance loved by all children up to the age of eight - A wonderfully happy dance for little beginners.

Merry Go Round.

From Näs, Sweden.

Circus.

Young maid, young maid, young maid, young maid dear go get your hat and parasol the

1 Change feet 2 (Face partner). 3

4 cir - cus it is here. 5 Ten for the big ones, 6 five for the small

(side ways)

7 Hur - ry up hur - ry up you 8 can - not go at all, 9 Hop, hop, hop the

Run on spot Boys face in and join hands girls place hands on boys shoulder

10 day it is so clear For 11 An - der - sen and Pe - ter - sen and 12 Lundstrom, my dear.

Hop in circle to left

13 hop hop hop the 14 day it is so clear for 15 An - ders en and Pe - ter - sen and 16 Lundstrom, my dear.

Form in double circle, boys inside, girls outside, face partner. Change feet (meas. 1-4) Change feet sideways (meas. 5-6) Run on spot (meas. 7-8) Boys now face center and join hands. Girls place their hands on their partner's shoulder, all facing center of circle, and take slip step sunwise (meas. 9-16) Repeat this dance by the girl moving up to the partner ahead.

This dance is most popular with children from eight to ten years old - It can be used out doors with large groups or in the Ball Room with only 8 or 10 children.

Little Man in a Fix

(Danish)

Miss PAUL - PEDERSEN, Denmark '07

Mr. BORJBERG. Chicago '14

The musical score is written for piano in 3/4 time with a key signature of two flats (B-flat and E-flat). It consists of four systems of staves, each with a treble and bass clef. The melody is primarily in the treble clef, while the bass clef provides harmonic support with chords and single notes. Measures 1 through 16 are numbered below the bass staff of each system. The score ends with a double bar line and repeat dots in the final measure of the fourth system.

1 2 3

4 5 6 7 8

9 10 11 12

13 14 15 16

Gentlemen place right arms at ladies waist, ladies place left hand on gentleman's right shoulder.
2 Gentlemen hook left arms and run around in the direction in which they are facing. (Meas. 1-8)

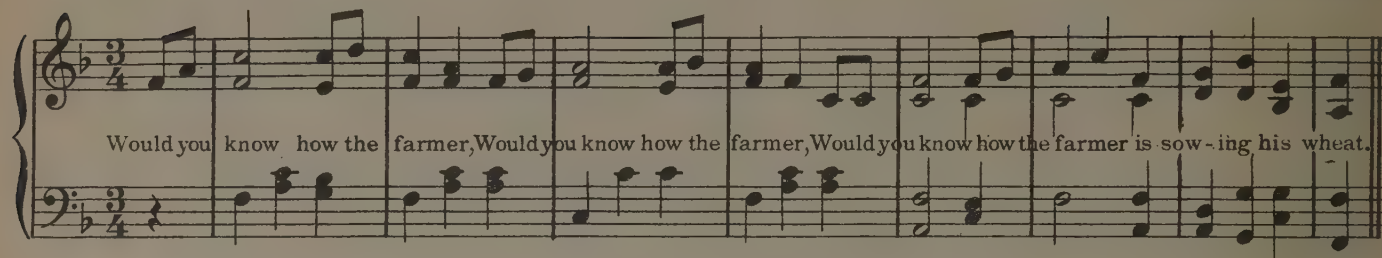
Gentlemen sieze each other's left hand and swing ladies in front of them under the arch, retain-
ing the lady's left hand in the gentleman's right, the ladies being careful to continually face their
partner on this turn. The ladies now grasp each other's right hand, thus making four hands across
in the center. All now run to the right with hands clasped and faces toward the center. (Repeat
measures 1-to 9)

Gentlemen drop gentleman's hand; ladies drop lady's hand. This leaves each couple holding hands,
ladies left and gentleman's right. In open position do waltz, (Measures 9 to 16) In closed position do
(repeating measures 9 to 16) Gentlemen drop extended left hand which is holding lady's right and
repeat the entire dance by hooking left arms with the nearest gentleman.

Chicago.

The Farmer

(Danish) '07.

Music harmonized by
Elizabeth D. Root.

"Would you know how the farmer
Would you know how the farmer
Would you know how the farmer
Is sowing his wheat."

Now you see how the farmer
Now you see how the farmer
Now you see how the farmer
Is sowing his wheat.

Repeat the first three lines of the above two verses, and change the last line thus:

2nd time Is cutting his wheat
3rd time Is gathering his wheat
4th time Is thrashing his wheat
5th time Is grinding his wheat
6th time Is baking his bread
7th time Is taking his ease.

Children join hands in a circle. As they begin to sing they move toward the left with long running steps for the first four lines of the song. The next four lines are sung more slowly to enable the children to demonstrate the words being sung.

Verse 1. When the word "how" is sung children take seed in their right hand from the bag they are pretending to carry on their left arm, and cast the seed from right to left.

Verse 2. Cut the wheat by bending forward and forming the scythe by a bent right arm. The left hand is placed far up the right arm, as if holding the scythe.

Verse 3. Form a wheel by bringing the children close together with their hands on one another's shoulders. Step briskly on heels to imitate the sound a rolling wheel makes over the cobble stones of a farm yard.

Verse 4. The right arm represents the "flail" which will thrash out the wheat. This arm is stretched and bent alternately. At the same time stamping the right foot.

Verse 5. Grinding is done by turning "pancake." Couple join inside hands and turn under own arms.

Verse 6. Kneading the bread; push clinched fists downward and forward.

Verse 7. Baking the bread: The right hand represents the long handle shovel, upon which the bread is placed in a big hot oven. Hold hand horizontally to keep the bread from falling. Place left hand high up on the right arm to push in the shovel.

Verse 8. Children drop on left knee, put right hand under chin, rest elbow on knee and nod to child first on the left then on the right.

Mountain March.

Norwegian Folk Dance

Ellen Paul-Petersen
Denmark '07.

1. Waltz around hall two mountains & a valley

Middle girl goes back

Left hand girl crosses over Right hand girl turns Middle girl turns



The leading girl stands with her hands raised in the shape of a "Y". Two girls join hands and stand three feet behind her, and take her raised hand with their outside hand. Waltz around hall (meas.1-9) The leading girl waltzes backward under the lifted arch formed by 2 and 3, while Nos. 2 and 3 waltz forward placing their joined hands over her head (meas.10-11) (They are now in a straight line). No.2 waltzes across in front of No.1 and goes under arch formed by Nos.1 and 3; at the same time Nos.1 and 3 waltz forward. (meas.12-13) No.3 now waltzes under her own arm and Nos.1 and 2 waltz forward (meas.14-15). No.1 now turned under her own arms and regains her original position, while Nos.2 and 3 waltz forward (meas.16-17). This can be repeated as many times as desired.

Spielman.

Norwegian Ring Game.

We are two musi-cians gay, would you care to hear us play; If you like us we will stay or go back to cold Nor-way.

Walk in two's inside circle & stop at word "Norway."

We can spiel the vi-o vi-o vi-o-lay-e We can spiel the

Fiddle in groups of four

big bass viol and flute oh boom fa-la-la boom fa-la-la boom fa-la-la

Play bass viol play flute Cross hands and "göta" step in circle.

la-la-lay-e boom fa-la-la boom fa-la-la boom fa-la-la lay-e.

Stand in twos in big circle facing center. Several couples are chosen to form an inner circle. These walk counter-sunwise, while the outside circle stands still facing center (meas.1-6 and repeat) At the word "Norway" each couple stand before a chosen couple in the outside circle, and these four people fiddle in a group (meas.7-14) On measure 15 take both hands of person diagonally opposite, thus forming a double handed star. Revolve in circle on spot (meas.15-22) jumping first on both feet, then on right foot. Drop hands and fiddle again in group of four (meas.7-14) Join hands and circle (meas.15-22). At the close of measure 22 the original inside couple steps into the outside circle and the two chosen by them take their place walking a-round on the inside. Thus the game continues indefinitely. This game is enjoyed by children and grown-ups.

HINMAN GYMNASTIC DANCING.
Chicago.

Paddy Whack.

Suggested by Miss Flinn. 1911.

Music from "Come Lassies and Lads"
Arr. by Elizabeth Root.

A simple progressive Ring dance. Entrance: Skip into one big circle, couples following one another, hand in hand. Play music through once.

1st Figure: All join hands and slip in one big circle to left, 8 counts, (meas. 1-4) Slip 8 counts to right (meas. 5-8)

2nd Figure: Man offer both hands to partner and both skip to left in half circle on spot, 3 counts (meas. 9-10) Man is now in woman's original place, and woman is in man's original place. Drop hands and turn quickly to new partner nearest you, and skip 3 counts in half circle on spot to left. (meas. 11-12)

Every woman has now progressed one, and has a new partner at her left hand.

3rd Figure: Swing new partner with right arm to left on spot, 4 counts (meas. 13-14) Change arms and swing this partner with left arm to right on spot 4 counts. (meas. 15-16) Man places right arm across partner's shoulder or around her waist, and holds her right hand well forward with his left, forming an arch, under which they both look. Woman holds apron with left hand. In this position all the couples skip around a big circle to left. (meas. 17-20)

Repeat Figure 1, 2, 3, as many times as desired, women move up one place at each repetition.

Schottische
or
BARN DANCE

Swedish

The musical score is written for piano in G major (one sharp) and 2/4 time. It consists of 17 measures, numbered 1 through 17, arranged in four systems. Each system contains four measures. The notation uses a grand staff with a treble and bass clef. The melody is primarily in the treble clef, while the bass clef provides harmonic support with chords and single notes. The piece concludes with a double bar line at the end of measure 17.

1 2 3 4 5

6 7 8 9

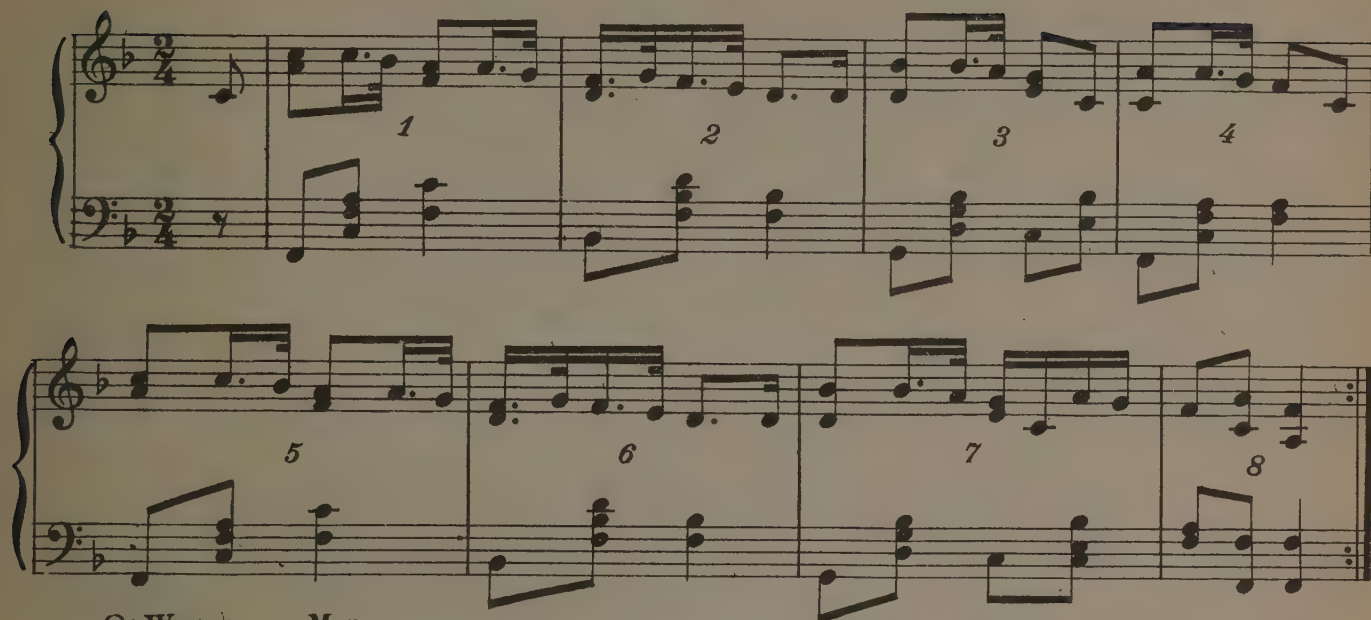
10 11 12 13

14 15 16 17

HINMAN GYMNASTIC DANCING.

Chicago.

Signet Ring.



O = Women. x = Men.

Stand in a big double circle, man having his partner at his right. All face the direction in which the circle is moving (to right.) Stand as in skating position, only hold arms shoulder high, arms crossed in front, men holding with their left the left hand of their partner, and with their right hand the right hand of their partner. Dance progresses in circle moving to right.



STEP 1—Barn dance or (Schottische) with partner (Meas. 1-2) Thus: step on left (first half of beat one, meas. 1) step on right (second half of beat one, meas. 1) step on left (first half of beat two, meas. 1) hop on left (second half of beat two, meas. 1) Repeat, beginning with right foot (Meas. 2)

STEP 2—Walk forward 4 steps. Thus: left foot (beat one, meas. 3) right foot (beat two, meas. 3) Left foot (beat one, meas. 4) right foot (beat two, meas. 4).

STEP 3—Partners face, drop hands and lift left hands high over own head place right hand on hip. Repeat step 1, going to own left, men continuing to move in original direction (meas. 5) and women in opposite direction (meas. 5) Both return to original place and partner. (meas. 6).

STEP 4—Offer right hands to partner change places thus: step on left (first half beat one, meas. 7) hop on left (second half beat one, meas. 7) step on right (first half beat two, meas. 7) hop on right (second half beat two, meas. 7) Women are now in men's places on inside of circle, and men are on outside of circle, both men and women drop right hands. Women extend left hands to man in front of her, changing places with him, using the step described for measure 7 (Meas. 8) At the same time men extend left hands to the women behind and change places, falling into a new place with a new partner, use step described for measure 7 (Meas. 8) Each man has for his partner the woman who was originally behind him and each woman is dancing with the man who stood originally in front of her.

Continue the dance in this manner.

Garland Dance.

Introduction.
Allegro.

Introduction musical notation, marked *ff* (fortissimo). The piece is in 2/4 time with a key signature of one sharp (F#). The melody is in the right hand, featuring a series of eighth-note chords and single notes, while the left hand provides a steady eighth-note accompaniment.

Section I-IV, marked *p* (piano). Measures 1-4. The right hand features sixteenth-note runs, with measures 2, 3, and 4 containing sixteenth-note chords. The left hand has a simple eighth-note accompaniment.

Measures 5-8. The right hand continues with sixteenth-note runs and chords. Measures 7 and 8 feature a long horizontal line, indicating a sustained note or a specific performance instruction.

Section II-V, marked *p* (piano). Measures 9-12. Measures 11 and 12 contain the lyrics "cre - - - - - scen - - - - -". The right hand features sixteenth-note runs and chords.

Measures 13-16. Measure 13 contains the lyric "do - - - - -". Measures 14, 15, and 16 feature triplets of sixteenth notes in the right hand. Measure 16 is marked *f* (forte).

Measures 17-20. Measures 18, 19, and 20 feature sixteenth-note runs and chords in the right hand. The left hand has a simple eighth-note accompaniment. The piece ends with a double bar line and a repeat sign.

Musical notation for measures 21-24. The system consists of a treble and bass staff. Measures 21 and 22 are marked with a 'Ped.' (pedal) symbol and a flower-like ornament. Measures 23 and 24 are marked with a 'Ped.' symbol and a flower-like ornament. The key signature has one sharp (F#) and the time signature is 2/4. Sixteenth notes are grouped with a '6' indicating a sextuplet.

VI

Musical notation for measures 25-28. The system consists of a treble and bass staff. Measure 25 is marked with a 'p' (piano) dynamic. Measures 27 and 28 contain the lyrics 'cre - scen'. The key signature has one sharp (F#) and the time signature is 2/4. Sixteenth notes are grouped with a '6' indicating a sextuplet.

Musical notation for measures 29-32. The system consists of a treble and bass staff. Measure 29 contains the lyric 'do'. Measure 32 is marked with a 'f' (forte) dynamic. The key signature has one sharp (F#) and the time signature is 2/4. Sixteenth notes are grouped with a '6' indicating a sextuplet.

III

2nd time to Coda.

Musical notation for measures 33-36. The system consists of a treble and bass staff. Measure 33 is marked with a 'p' (piano) dynamic. The key signature has one sharp (F#) and the time signature is 2/4. Sixteenth notes are grouped with a '6' indicating a sextuplet.

Musical notation for measures 37-40. The system consists of a treble and bass staff. The key signature has one sharp (F#) and the time signature is 2/4. Sixteenth notes are grouped with a '6' indicating a sextuplet.

Musical notation for measures 41-44. The system consists of a treble and bass staff. The key signature has one sharp (F#) and the time signature is 2/4. Sixteenth notes are grouped with a '6' indicating a sextuplet.

Musical notation for measures 45-48. The system consists of a treble and bass staff. The key signature has one sharp (F#) and the time signature is 2/4. Sixteenth notes are grouped with a '6' indicating a sextuplet.

GARLAND DANCE. (Continue.)

VII

Coda

49 50 51 52 53 54 55 56 f

FORMATION:

Two parallel lines of 8 children each. The dance may be executed by using a line of boys and a line of girls or by using all girls.

FIGURE 1:

Boys line enter at left with running step. Boy No.1 runs forward around the stage into a circle followed by Nos. 2-3-4-5-6-7-8. No.1 runs 4 steps(meas.1) before No. 2 enters, and each successive boy begins four steps later than the one in front of him.(meas.1-8) Carry garland before you—shoulder high—suspended between both hands.

FIGURE 2:

Girl's line enters at right, in same manner as boys line, using (meas.9-16) They form a circle outside the boys, and because their circle is larger girl No.1 has not reached boy No.1 at the close of meas.16. Girl No.1 continues 8 steps further and meets her partner. No.2 continues 16 steps and meets her partner. They continue thus until all meet their partner. Meanwhile boys stand on spot, and step first to right and point left foot in front, then step to left and point right foot in front, in time with the music. (meas.16-32) (Be sure that each line as it enters swings to the front of the stage.)

FIGURE 3:

Dancers face one another and run toward their right hand 7 steps (half the number are now in a small inside circle and half in a large outside circle.) All the dancers now run to their own left 7 small steps, passing partner and moving up to next place. (The circles have changed places.) Continue this by using (meas.33-48) The step ends with the boys forming inside circle. Carry garlands as in Step 1.

FIGURE 4:

Boys run out toward right hand 8 steps and join hands with girls standing back to back. Both turn to right on spot with 8 little running steps. Keep garlands still suspended between hands. Drop hands, face partner, and again turn one another with hands joined (meas.1-8) First couple make a tandem by placing garlands over shoulders and driving the person in front of you. Second couple form an arch with garlands.

FIGURE 5:

Children standing in tandem position run around circle under arches until they return to their own place (meas. 9-16) Tandems and arches change and the new tandems run around circle to original place.(meas. 17-24)

FIGURE 6:

Boys join hands (or use garlands suspended between the dancers) in a big circle back to back. Girls join hands (or use garlands suspended between the dancers) in a circle outside, facing the boys. Boys circle toward right 16 steps.(meas. 25-32)

FIGURE 7:

First boy pass under the arch formed by girls No.1 and 2 and draw the line of boys after him. Cross and re-cross the stage toward the exit, each girl join the line as the end passes her until all are in one long line. Exit in this manner.

Use Coda (measures 49-56)

Choregraphie Doris Humphrey.
Graduate of the Hinman School, 1914.

Will o' The Wisp.

(A dance for young children)

DORIS HUMPHREY.

Graduate of the Hinman School, 1914.

STEP 1: Eight children enter, four from each side, hands joined (numbering 1,2,3,4) Use quick running step. As the two lines cross the stage the last girls (No. 4 in both lines) join hands, the leaders continue toward each other until they form one circle. All stand on tiptoe, hands high. (meas. 1-8) All circle to the left (use running step) once and a half around, and stop and rise on toes. (meas. 9-16)

All circle to the right (use running step, counting 1, 2, 3, hop, lifting knees high) (meas. 1-11) At meas. 12 the leaders are in the center of the front. No. 1 who entered at the left now runs to the right corner, and No. 1 who entered at the right now goes to the left corner. 2, 3, and 4 follow their own leaders, but each child runs one measure later than the girl preceding her. The leader uses measures 13-14-15. Both No. 2's use measures 14-15-16. Both No. 3's use measures 9-10-11-12, and No. 4's use meas 13-14-15-16, which are repeated. The formation is now in two diagonal lines and the step used in running to the corners is 1, 2, 3, hop.

STEP 2: Leaders run toward each other and lock right elbows and swing twice. (meas. 17-20) Drop right arms advance to No. 2's lock right elbows and swing twice. (meas. 21-24) The leaders drop the right arm of No. 2 and advance to No. 3 and swing with right elbow, at the same time No. 2's swing each other. The leaders now drop No. 3 and swing No. 4's, while No. 2 swings No. 3 (meas. 17-32) At meas. 33 No. 3's are standing in the center with their backs toward the audience, No. 1's are standing opposite them facing the center. No. 2's and No. 4's are on either side, in the form of a square.

	11	
4		4
2		2
	33	

STEP 3: No. 1's and No. 3's run toward and pass each other (No. 3's going between No. 1's.) The dancers turn out and pass around the stationary couples, back to place. At the same time the stationary couples (2 and 4) drop on their knees and face each other waving their wings back and forth. This is repeated by couples 1 and 3 kneeling and couples 2 and 4 running. (meas. 33-48)



STEP 4: No. 3's remain kneeling and join hands very low, (within three or four inches of floor) Beginning with No. 4 on the left all run forward and jump over the joined hands of No. 3's one by one. As the last couple jumps over No. 3's jump up and fall into line and all the Will o' the Wisps exit with flying step. (meas. 17-48)

ADOLF JENSEN.

I

The musical score is written for piano (pp) and consists of two systems of staves. The first system contains measures 1 through 6, and the second system contains measures 7 through 12. The music is written in a key signature of one sharp (F#) and a 2/4 time signature. The notation includes various musical symbols such as notes, rests, and dynamics, and is accompanied by a series of numbers (1 through 12) indicating the measures.

Will o' The Wisp.

II-IV

2nd time repeat meas. 9-16.

Musical notation for measures 13 through 18. The key signature is two sharps (F# and C#). Measures 13-16 are marked with a '2nd time repeat' sign. Measure 17 is marked with a '1st time D.C.' (Da Capo) sign. The notation includes various musical symbols such as accents, slurs, and dynamic markings.

Musical notation for measures 19 through 24. The key signature remains two sharps. The notation includes various musical symbols such as accents, slurs, and dynamic markings.

Musical notation for measures 25 through 30. The key signature remains two sharps. Measure 29 is marked with a 'cresc.' (crescendo) dynamic. The notation includes various musical symbols such as accents, slurs, and dynamic markings.

Musical notation for measures 31 through 36. The key signature remains two sharps. Measure 33 is marked with a 'pp' (pianissimo) dynamic. A section marked 'III' with a repeat sign is indicated above measures 31-33. The notation includes various musical symbols such as accents, slurs, and dynamic markings.

Musical notation for measures 37 through 42. The key signature remains two sharps. The notation includes various musical symbols such as accents, slurs, and dynamic markings.

Musical notation for measures 43 through 48. The key signature remains two sharps. The notation includes various musical symbols such as accents, slurs, and dynamic markings.

D.S.al Fine.

See Saw Dance

Dance for three

○ ○ ○
3 1 2

Dance by

GENIEVE TAYLOR

Graduate of Hinman School '13.

Formation: - Three children facing front, arms outstretched, holding hands.

1-Dance of number one-Turn to right on spot with three steps starting right foot, pointing left toe to back, of the room, hold one measure. Repeat the same step starting left foot and face front. Arms outstretched and touching the hands of number 2 & 3 when facing the back of the room and when facing front.

1-Dance of number 2 & 3:- The dance is the same for both only in reverse direction. Both begin outside foot, swing to the back of the room with three steps and point toe on the fourth and hold for two counts, 2 & 3 joining hands in a circle and face in.(Meas.1-2) Repeat all and then swing back in straight line.(Meas.3-4)

See Saw Movement-No.1 stand with heels together arms out straight and raise and lower arms to music, right arm lowered and left raised. First repeat all this three times.

See Saw Movement for 2 & 3:-No.2 squats while No.3 rises on toes,(Meas.5) then No.3 squats while No.2 rises(Meas.6) Repeat meas.7-8. No.2 & 3 are facing No.1, and with both of their hands they are holding on to the tip of No.1's hands, she having both of her hands held out straight. Repeat all of step 1 and also the See Saw Movement(Meas.9-16)

2-A-Dance of No.1- Turn completely around slowly on spot to the right with 12 pas de basque steps and looking first at No.2 then at No.3.(Measures 17-28)

B-Turn No.2 under right arm(Meas.29) then No.3 under left arm,(Meas.30) Then both at once under arms turn in toward No.1 and hold for 1 meas.(Meas. 31-32)

2-A-Dance of No.2 & 3-No.2 faces the back of the room and 3 faces front and both dance around No.1 in a large circle taking 12 measures to complete circle to own place, step for this movement, beginning with left foot, step, scrape, hop to each measure, swaying body and holding skirt, watching No.1 (Meas.17-28)

B-No.2 turns under No.1's right arm,(Meas.29)

No.3 turns under No.1's left arm,(Meas.30)

Then both turn together in toward No.1 and hold 1 measure (Meas. 31-32)

3-Dance of No.1-4 steps to right holding fourth step two counts(Meas.1-2)

4 steps to left holding fourth step two counts(Meas.3-4)

Repeat See Saw Movement lowering right arm down first(Meas.5-8)

Repeat all this only going to the left first(Meas.9-16)

3-Dance of No.2 & 3-No.2 pulls No.1 and 3 to the right four steps and looks back 2 counts & turns.

No.3 pulls No.1 and 2 to the left four steps and looks back 2 counts & turns.

Measures 1-4. Repeat See Saw Movement(Meas.5-8)

Repeat all this only No.3 pulling first(Meas.9-16)

4-A-Dance of No.1-Nos.2 and 3 push No.1's arms, which are held out straight.No.1 places her right foot over her left and pirouettes to left completely around(Meas.17-18) Repeat to the right(Meas.19-20)

Repeat See Saw Movement(Measures 21-24)

Repeat 4 A, the pirouette (Measures 25-28)

Repeat 2 B, turning No.2 under right arm, No.3 under left arm, then both at the same time and end with a jump up in the air.(Meas.29-32)

4-A-Dance of No.2 & 3-Nos.2 and 3 facing No.1, push on No.1's arm which is held out stiff, and whirl her completely around, and back again. No.2 & 3 first pushing her to the left (Meas.17-18) then to the right (Meas.19-20). Repeat See Saw Movement (Meas.21-24)

Repeat 4 A, the whirl (Meas. 25-28.)

Repeat 2 B, (Meas. 29-32) And end with a jump in the air.

See Saw Dance

Music by
GENIEVE TAYLOR. Studio, 1915.

The musical score for "See Saw Dance" is written in 3/4 time with a key signature of one sharp (F#). It consists of 32 measures, numbered 1 through 32, arranged in five systems of grand staves (treble and bass clef). The notation includes various musical symbols such as notes, rests, and chords. The first system contains measures 1-6, the second system contains measures 7-12, the third system contains measures 13-18, the fourth system contains measures 19-25, and the fifth system contains measures 26-32. The score concludes with a double bar line and repeat dots at the end of measure 32.

Dance of the Trolls.

LILLIAN H. ADLER.

Graduate of the Hinman School, 1913.

Ring dance for unlimited number of couples. Can be danced either by girls alone or boys alone, or boys and girls together. Number children taking part around the circle "No. 1" "No. 2" "No. 1" "No. 2" etc. The trolls appear from all sides, rising cautiously from the ground. They creep stealthily forward and at the end of the introductory music, have formed a circle with their backs to the center. Step as follows:

INTRODUCTION: Step on left foot at same time raise head and swing sharply to the left from waist. Left arm is bent at elbow with finger pointing. The right is extended backward with hand raised. The attitude indicates "watchfulness" Make a "hushing sound" with the lips as step is taken, to create an atmosphere of mystery. (meas. 1) Repeat step moving forward on right foot (meas. 2) Repeat moving forward on to left foot (meas. 3) Repeat moving forward on to right, making a half turn; end with back to center. (meas. 4)

STEP 1: All are now in a circle with back to center, weight on right foot. Step on left, turn head warily over left shoulder, cross right high over left, head turned over right shoulder, "still watchful." Becoming bolder, take three quick steps, (left, right, left) moving toward left in circle, arms extended to side in cautioning attitude. (meas. 5-6) The trolls turn about, still suspicious that they are being observed. Step out of circle on right foot and spin on spot to right, pushing three times with left foot. Arms as in introduction. Crouch low on the turn striving to escape observation. (meas. 7-8) Repeat facing center of circle and finish facing partner. (meas. 9-12) **STEP 2:** Trolls play fearlessly. No. 1's jump up on to heels, with feet apart, arms raised, fingers spread, then drop to squat with hands on bent knees, head and body bent to left, looking up impishly at partner; simultaneously the 2's repeat above figure, only squat on 1st beat and then jump to heels. (meas. 13) All take three sneaky steps half round partner passing right shoulders, right arm playfully shielding face. Finish with back to old partner and facing new partner. (meas. 14) Repeat (four times in all) progressing at each repetition. (meas. 15-20)

STEP 3: New partners take right hands, cross left foot over and stamp, lean toward partner at same time shaking your left fore finger at him. (Beat 1, meas. 21) Swing away from partner and stamp right and shake left finger at troll back of you (Beat 2, meas. 21) Drop hands and chase partner around to right, keeping back of one another, with 6 running steps, end in own place facing partner. (meas. 22) No. 1 hands on hips, elbows well out, throw back head and laugh teasingly (Beat 1, meas. 23) Clap hands (Beat 2, meas. 23) (During this measure No. 2 stands still in amazement, feet apart) No. 2 turns head away with great scorn, and breaks out into a laugh (Beat 1, meas. 24) but turns and extends hands on Beat 2 meas. 24. No. 1 at the same time bends forward and peers up at No. 2 (Beat 1, meas. 24) then eagerly takes extended hands (Beat 2, meas. 24) They dance in circle on spot with hands extended and heads thrown back. Thus: step, swing, step, swing (meas. 25) five small running steps in circle; drop hands and end back to back (meas. 26) Repeat all with new partner (meas. 27-32) (This step may be used without progression if the children are small or unfamiliar with dancing.) The shadow of the "Giant of the Mountains" falls unexpectedly upon they ring. (Chord) All bend to right, arms up, heads ducked, warding off the danger, weight on right foot.

STEP 4: The trolls are now standing back to back with their partners. Swing left foot stealthily and high over right, and step fearfully on to their right foot (keep back close to partner) knees bent and hands still shielding head. (meas. 33) Dart half way around partner with three quick running steps (left; right, left) (meas. 34) Repeat, ending in own place but on last beat turn suddenly to right and confront partner, with a jump on both feet to a squatting position, hands on bent knees. (meas. 35-36)

STEP 5: Face partner and both jump up on to heels and clap hands above head. Then jump to squat, hands on bent knees and peer at each other. (meas. 37) Maintain this position and take three awkward squat jumps, half way round partner, faces close together (meas. 38) Repeat, but on last beat jump up on heels, hands high and backs to center of circle. (meas. 40)

EXIT: Suddenly hearing the chirp of a cricket in their midst and remembering the shadow of the Giant they slip away using 7 jig steps with high knees, and curving their little backs in fearful of something catching them, and thumbs pointing over shoulders with head turning from side to side. (meas. 41-42)

Dance of the Trolls.

70

Introduction.

Step I.

The musical score is written for piano and bass. It begins with an 'Introduction' section, followed by 'Step I.' which contains measures 1 through 23. The score is divided into three main sections: Section I (measures 1-14), Section II (measures 15-18), and Section III (measures 19-23). The notation includes various musical symbols such as treble and bass clefs, a key signature of one sharp (F#), and a common time signature (C). Fingerings are indicated by numbers 1-5 above or below notes. Dynamics like *mf* (mezzo-forte) and *pp* (pianissimo) are used. Section III begins with a forte (*f*) dynamic. The score concludes with measure 23, which includes a 'L.H.' (Left Hand) marking.

dim. L.H. *pp* dolce

24 25 26 27

28 29 30 *pp* dolce

31 32 *pp* 33

34 35 36 37

38 39 40

EXIT 41 42

IV

V

The musical score is written for piano on a grand staff (treble and bass clefs). It consists of 19 measures, numbered 24 through 42. The key signature has two sharps (F# and C#). The tempo/mood is indicated as *pp* (pianissimo) and *dolce* (sweetly). The score is divided into five systems. The first system contains measures 24-27. The second system contains measures 28-30. The third system contains measures 31-33. The fourth system contains measures 34-37. The fifth system contains measures 38-42. Measure 40 is marked with a double bar line and the word "EXIT". The score includes various musical notations such as slurs, ties, and fingerings (e.g., 2, 3, 4, 5). The left hand (L.H.) is indicated in measures 24, 29, and 30.

DAFFODILS

By DORIS HUMPHREY

Graduate

Hinman School

Formation

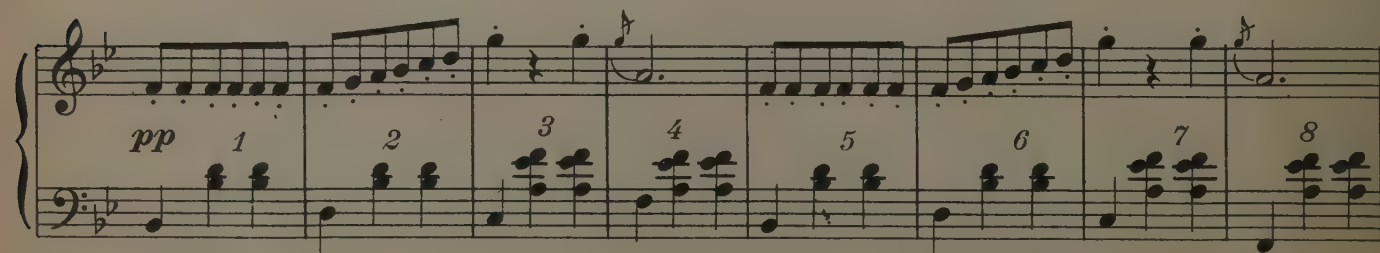
Two concentric circles of children with an equal number in each all facing in. Each one in outside circle has a partner in the inside circle, and these outside should be six steps away from the inside circle. All are flowers with arms for leaves. These on the outside are visiting their playmates.

1. These in outside circle are numbered ones. The others twos. Number one runs up behind his partner, who is directly in front of him six steps (measures 1 and 2). Nods to partner (who nods at the same time) to right and left (measures 3 and 4). Number 1 runs six steps stopping behind next child in inside circle to the right (measures 5 to 6). Nods to that child (measures 7 and 8). Number 1 runs three steps to right starting with right foot and points left. (measures 9 and 10). Runs left three steps and point right (measures 11 and 12). Number one is now between his own partner and the next child to the right. Number one whirls around taking tiny steps in place (measures 13 to 16). Number ones run six steps to center and kneel with heads down making very small circle (measures 17 to 20).

2. Number twos turn left shoulders to center, run in circle stopping at own place. (measures 21 to 35). Number ones rise very slowly and unfold leaves over head throwing them to right so as to face number twos (measures 36 to 47). Number one with running steps take places behind own partners and join hands with number twos. (measures 48 to 54). All lean to right and point right foot (6 counts) point left, right, left, (measures 1 to 8). Looking at partner and nodding at every point. Number one turns number twos half way round under number two's own right arm. The children are now facing each other with arms crossed (measures 9 to 10). Curtsey 11 to 12. Whirl keeping hands crossed (measures 13 to 16). Drop hands all face left shoulders in, partners side by side holding inside hands for an arch (measures 17 to 20).

3. The leading couple runs forward under the arches followed by the couple who were in front of them and so on until all have gone under. As soon as couple one goes under the last arch and as each succeeding couple comes out, all face center and join hands but keep on running in circle. Leading couple winds a spiral. Measure (21 to 54). Goes out under the last arch, leads through in a circle again. Number ones go home to outside circle, and number twos kneel down and go to sleep tired out with play (measures 1 to 20).

MUSICIANS NOTE: Play measures 1 to 54 twice, then play measures 1 to 20 for last step.



pp 9 10 11 12 13 14 15 16

Measures 9-16: Treble and bass staves. Treble staff has a melodic line with many beamed sixteenth notes. Bass staff has a harmonic accompaniment of chords. Measure 12 has first and second endings marked with '1' and '2'.

sfs p 17 18 19 *pp* 20 *p* 21 22 *cresc.* 23 24

Measures 17-24: Treble staff has a melodic line. Bass staff has a harmonic accompaniment. Measure 19 is marked *pp*. Measure 21 is marked *p*. Measure 23 is marked *cresc.*. The system ends with the word *Fine.*

25 26 27 28 *mp* 29 30 31 32

Measures 25-32: Treble staff has a melodic line. Bass staff has a harmonic accompaniment. Measure 29 is marked *mp*.

33 34 35 36 37 38 39 40

Measures 33-40: Treble staff has a melodic line. Bass staff has a harmonic accompaniment.

41 42 43 44 45 46 47

Measures 41-47: Treble staff has a melodic line. Bass staff has a harmonic accompaniment.

pp 48 49 50 *mf* 51 52 *f* 53 54 *D.C.*

Measures 48-54: Treble staff has a melodic line. Bass staff has a harmonic accompaniment. Measure 48 is marked *pp*. Measure 51 is marked *mf*. Measure 53 is marked *f*. The system ends with the word *D.C.*. Above measures 51-54, the text *2d time D.C. al Fine.* is written.

The Elves and the Shoe-maker

Pantomime and dance for little children

THE STORY

From an old folk legend

By SABINE SMITH
graduate
Hinman School '17.

Once upon a time a faithful old shoemaker went to his cupboard to select a good piece of leather for a pair of boots for his big son and a pair of little red shoes for his good little daughter, but to his great surprise he found but one piece remaining and that only big enough for one pair of boots.

In despair the old shoemaker tried to fit the pattern of the boots on the leather in such a way as to leave enough over for the pair of red shoes, but in vain; At last, exhausted by unsuccessful efforts, the shoemaker placed the pattern and the leather on his work bench and fell asleep.

During his sleep the Elfs heard of his trouble and gathered in his cottage to see what they could do to help. When the faithful old shoemaker opened his eyes he found a pair of stout boots and a pair of little red shoes all neatly made, and in the cupboard, a full supply of good leather.

One child representing a poor old shoe-maker. Cuts out in pantomime a pair of shoes. Express despair at small supply. Stretches out on bench and goes to sleep.

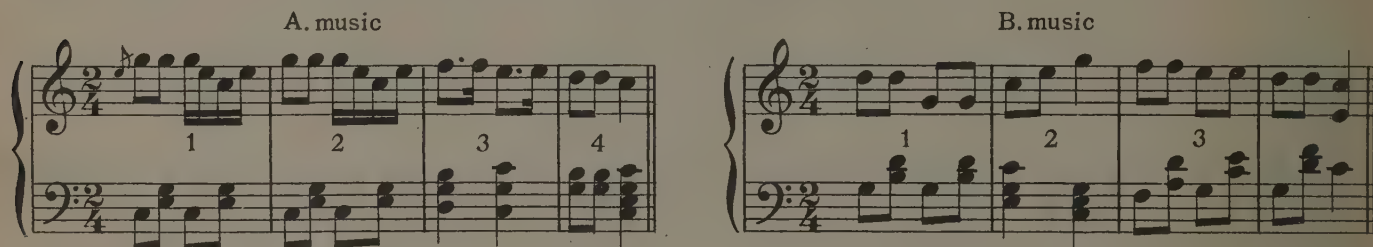


Figure 1. A (music) repeated as long as required

Leader of elves enter. Runs on toes 3 steps (measure 1) stops abruptly and peers around. Repeat for (measure 2) Then in (measure 3) shakes finger of hand nearest audience warningly twice saying sh! sh! at same time And in (measure 4) looks back over shoulder and beckons three times to second elf who comes into view. Second elf repeats all and beckons to third elf etc. All enter thus. Front ones repeating movement over and over. Leader taking elves in a circle around shoe-makers bench (10 or 12 is a good number to play)

When all are in, they agree by signs to help the shoe-maker. Tip-toe to bench, without music, and taking leather seat themselves tailor-fashion in circle around bench.

Figure II. A music.

Meas. 1-2 make gestures of cutting leather with scissors (meas 3) Take nails from mouth and stick in shoe twice (meas. 4) Hammer three times. Repeat B. music
Movement of sewing shoes throughout all 4 measures. Repeat.

Figure III. A music

All stand— Hold imaginary shoe in each hand high and dance for joy. For very small children any capering about will do. For old children (meas. 1-2) polka-step (meas. 3 and 4) turn in circle on spot, hopping once on each foot. Repeat.

All tip-toe in and place shoes on bench, then return to place on circle.

Figure IV B music

(Enjoying the joke).

(Meas. 1) Slap left leg, then right (meas. 2) Hands on hips head thrown back, laugh silently ha! ha! ha! ha! ha! ha! (measures 3 and 4) Repeat all.

Figure V. A music

Exit behind leader who leads off in manner of entering. All imitate.

The old shoe-maker soon awakens. Rubs eyes; discovers shoe—expresses wonder, then joy, picks up a pair and to B music played softly does a limping old man's dance off stage.

March.

75

With decision.

1 *f* 2 3 *p* 4 5

ff 6 *f* 7 8 *p* 9 10 11

12 13 *cresc.* 14 15 *rall* 16

Detailed description: This is a musical score for a march in 2/4 time, spanning 16 measures. The key signature has one sharp (F#). The score is written for piano with a grand staff (treble and bass clefs). Measures 1-5: Measure 1 has a piano (p) dynamic. Measure 2 has a forte (f) dynamic. Measure 3 has a piano (p) dynamic. Measure 4 has a piano (p) dynamic. Measure 5 has a piano (p) dynamic. Measures 6-11: Measure 6 has a fortissimo (ff) dynamic. Measure 7 has a forte (f) dynamic. Measure 8 has a piano (p) dynamic. Measure 9 has a piano (p) dynamic. Measure 10 has a piano (p) dynamic. Measure 11 has a piano (p) dynamic. Measures 12-16: Measure 12 has a piano (p) dynamic. Measure 13 has a piano (p) dynamic. Measure 14 has a piano (p) dynamic. Measure 15 has a piano (p) dynamic. Measure 16 has a piano (p) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

March.

p 1 2 *p* 3 *f* 4 *p*

5 *ff* 6 *f* 7 *p* 8

Detailed description: This is a musical score for a march in 6/8 time, spanning 8 measures. The key signature has one sharp (F#). The score is written for piano with a grand staff (treble and bass clefs). Measures 1-8: Measure 1 has a piano (p) dynamic. Measure 2 has a piano (p) dynamic. Measure 3 has a piano (p) dynamic. Measure 4 has a forte (f) dynamic. Measure 5 has a piano (p) dynamic. Measure 6 has a fortissimo (ff) dynamic. Measure 7 has a forte (f) dynamic. Measure 8 has a piano (p) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

Suggestions on the appropriate grades in which the dances in the four volumes of Hinman Gymnastic may be taught.

Up to and including First Grade

Silent Circle	Vol. 3
Looby Loo	Vol. 3
Farmer in the Dell.....	Vol. 3
Farmer (Danish)	Vol. 3
Round and Round the Village.....	Vol. 3
Shoe Maker	Vol. 3
Doves	Vol. 3

Second Grade

Merry Go Round.....	Vol. 3
London Bridge.....	Vol. 3
Muffin Man	Vol. 3
Green Grass	Vol. 3
Ma's Piggies.....	Vol. 3
Old Old Man	Vol. 3
Roman Soldiers	Vol. 3
King of the Barbarees.....	Vol. 3
Bleeking.....	Vol. 3
Seven Pretty Maidens	Vol. 3

Third Grade

Our Little Boys.....	Vol. 3
Fox and Geese.....	Vol. 3
King of the Barbaree.....	Vol. 3
Hey Little Lassie	Vol. 3
Klapp Dance	Vol. 3
Number Song	Vol. 3
O'er the High Hill	Vol. 3
I Took A Walk.....	Vol. 3

Fourth Grade, Boys and Girls

Ace of Diamonds.....	Vol. 2
Kull Dance	Vol. 3
Little Man in a Fix	Vol. 3
Little Girls in a Ring.....	Vol. 3
To-Day's the First Of May.....	Vol. 3
I see You	Vol. 3
Sailors Horn Pipe.....	Vol. 4
Green Sleeves.....	Vol. 3
Grief Dance	Vol. 3
Spielman	Vol. 3

Fifth Grade, Girls and Boys

Mountain March	Vol. 3
Pop goes the Weasel.....	Vol. 3
Signet Ring.....	Vol. 3
Mollebrook	Vol. 2
Quite alone	Vol. 3
Danish Schottische.....	Vol. 4
French Reel	Vol. 4
Boscattle	Vol. 4

Sixth Grade, Girls and Boys

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{ Barn Dance—"Swedish Schottish" Vol. 2 or	
{ Schottish Vol. 3. "Signet Ring" Vol. 3.	
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{ Round" Vol. 3, or "Greek Dance" Vol. 2.	

Several of the dances are given more than once as they seem to fill different needs at different periods of development. Dances marked "Small Groups" have proven more successful when taught to groups containing not more than eight or ten members.

In grades One, Two and Three, teach different rhythms by letting the children stamp, nod, and clap, all the simple rhythms as they are played. Thus; Have the children clap the "Ones" in a good waltz, the "Ones" in a Gallop (¾). Learn to skip in perfect time etc. Work on the march, the slide and the skip. Teach Four slides and begin work on the Waltz step and the Barn Dance alone. Use several of (Vol. 3) Ring games and all kinds of rhythm games and above all make each and every child love the work, teach with joy and patience and with endless sympathy for the child's lack of physical control.

In Grades four and five teach the Waltz, the Polka and the Schottische (or Barn Dance) and let the children dance together, also use simple couple Folk Dances from Vol. 2 and advanced Ring Games found in Vol. 3

In Sixth and Seventh and Eighth Grades teach modern Ball Room Dancing and interesting group folk dances. Plan to have one sufficiently difficult folk dance running through each term of the School year in each class. (Vol. 4.)

Beginning at Sixth Grade it is very helpful for the children to have two periods a week, boys and girls together for one, and Girls alone and Boys alone for the other. This same plan is helpful also in College and in High School.

Mary Wood Hinman

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